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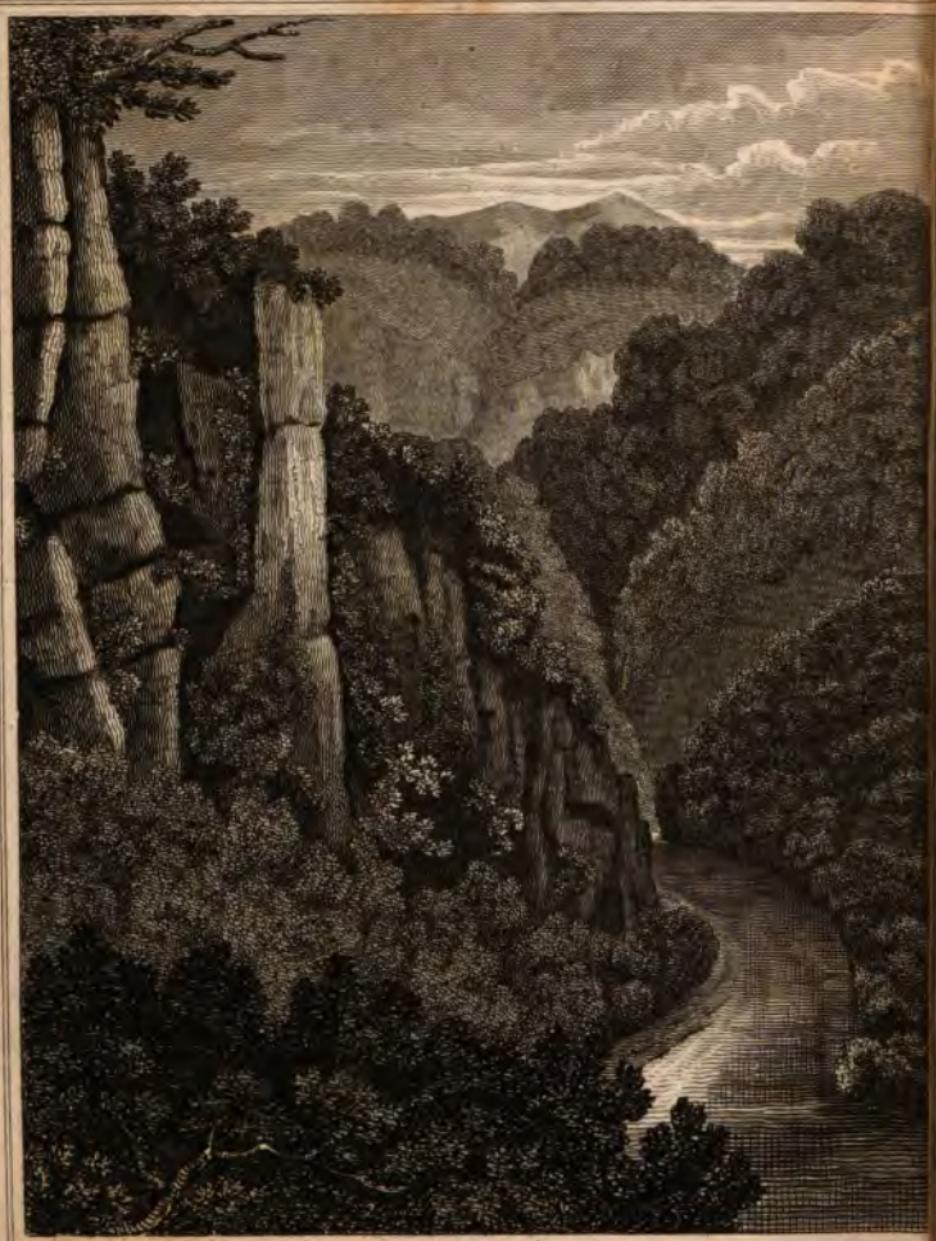
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S. view SYMOND'S YAT, on the WYE.

*Ross Published by W<sup>m</sup>.Farrer. August. 1879.*

THE  
**WYE TOUR,**  
OR  
**GILPIN ON "THE WYE,"**  
WITH  
**Picturesque Additions,**  
FROM  
**WHATELEY, PRICE, &c.**  
AND  
**Archæological Illustrations.**

---

BY THE  
**REV. T. D. FOSBROKE, M. A. F. A. S.**  
Hon. Assoc. R. Soc. Lit.—Hon. Memb. Bristol Philos.  
Institution.—Author of "British Monachism"—"The  
Encyclopædia of Antiquities," &c. &c. &c. &c.

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**THE FOURTH EDITION.**

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1834.



## P R E F A C E.

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THE chief differences of the second from the first Edition, are translation of the matter concerning Ross, to a distinct publication relating to that town and its vicinity, entitled **ARICONDENSIA**, now out of print ; and a division of the materials into three parts ; the Picturesque, that the matter might conform to the Tour ; the Historical to be read at the Inn ; and the source of the River by way of completion, for perusal at leisure. These matters are retained in the present or fourth edition, with this alteration, that some common place writing by inferior travellers is expunged to make room for valuable instructive additions from Whateley and Price, and to render the work as much as possible a Standard one on the subject, through its containing those statements, concerning the scenery of the Wye, which it is utterly improbable that any succeeding writer can surpass. The author had not the presumption to think, that he could do better than transcribe these fine writers, and it is a sincere pleasure to him to be instrumental to any display of their high merits in the Picturesque. The taste of Gilpin, is well known. Alison has warmly praised the ad-

mirable Whateley; and, as to Mr. Price, he is the best delineator and critic of the Scenery of Nature, known to the author, and a most classical, interesting and gentlemanly writer.

As to the author himself, he has treated the subject *en ame*, and endeavoured to enrich it from high authority and recondite literature. As *Cicerones* on the spot, supply catalogues and details, he has to rejoice, that the richness of the subject left no room for matter unconnected with sentiment or information. It may be proper to add that the grand scenes were repeatedly visited on purpose for this work, by the author, and his friend, Thomas Foster, esq., B. A., of Emanuel College, Cambridge. If he has any claims as an antiquary or topographer there is no work which he has endeavoured to render more pleasing than this little book. But it was an animating subject—a glorious landscape laid out by the Omnipotent himself, which by the sublimity of its style, exalts admiration into piety: and by its wondrous disposition of objects, strikes dumb presuming art and prattling science.

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# WYE TOUR.

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## PART FIRST.

### PICTURESQUE AND ITINERARY DEPARTMENT.

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#### *Introduction—General character of the Wye Scenery.*

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THE ROMANTIC in Scenery is characterized by every object being wild, abrupt, and fantastic. Endless varieties discover at every turn something new and unexpected; so that we are at once amused and surprised, and curiosity is constantly gratified but never satiated.\*

Such is the character of the Wye scenery, but it never occurred to Gray or Gilpin, who brought this Tour into notice, that the Dell of the Wye is in character, though of course not in details, (nature making no fac-similes) a portrait of the celebrated Grecian Tempé enlarged.† It did not occur to these fine authors, because Ælian's description is inaccurate. That famous vale is a defile, distinguished by an air

\* Knight upon Taste. Part ii. Chap. 2.

† Dovedale in Derbyshire says Dr. Clark is another fine assimilation of Tempé. In Dayes's Picturesque Tour, p. 7 2nd edit. is a beautiful view of Dovedale, and it much assimilates parts of the Wye, connected with rock scenery.

of wild grandeur.—The following extracts from a recent traveller prove the assimilation.\*

*“The Vale of Tempé is known to the Turks, by the appellation of Bogaz, a pass or strait, answering to our idea of rocky dell. Travellers are prepared for their approach by the gradual closing in of the mountains on each side of the river; and by a greater severity of character, which the scenery assumes around it.”* It is the same at Copped Hill, where the grand scenes commence.

*“Nature has left only sufficient room for the channel of the river.”* This ensues for miles upon the Wye; but Tempé is only five miles long, the Wye forty.

*“The scenery consists of dell or deep glen, the opposite sides of which rise very steeply from the bed of the river. The towering height of these rocky and well wooded acclivities above the spectator; the contrast of lines, exhibited by their folding successively one over another; and the winding of the Peneus between them produce a very striking effect, which is heightened by the wildness of the whole view, and the deep shadows of the mountains.”* This is the leading character of the Wye scenery, and is an exact general description of it.

*“On the north side of the Peneus, the mass of rock is more entire, and the objects which strike the*

\* Walpole's Travels, 1, 519.

*eye, are altogether more bold, but perhaps more picturesque."* Instances of this occur, as the Wye approaches Chepstow.

Such being the romantic fairy scenes, embellished with rare antiquities, on the "Banks of the Wye," it is clear, that the former, ought to be delineated by the hand of a master; and the latter to be treated in a satisfactory elaborate form. In the picturesque, Gilpin, is unquestionably an Oracle; and his work is a Grammar of the Rules, by which alone the beauties of the Tour can be properly understood and appreciated. The whole of his matter, so far as concerns the Wye subject, is therefore given in his own words, with the additional remarks of Whateley, Price, &c.

The Wye, says Gilpin, takes its rise near the summit of Plinlimmon, and dividing the counties of Radnor, and Brecknock, passes through the middle of Herefordshire; it then becomes a second boundary between Monmouthshire and Gloucestershire, and falls into the Severn a little below Chepstow. To this place from Ross, which is a course of near forty miles, it flows in a gentle uninterrupted stream; and adorns, through its various reaches, a succession of the most picturesque scenes.

The beauty of these scenes arises chiefly from two circumstances; the *lofty banks* of the river, and its *mazy course*; both which are accurately observed by

the poet, when he describes the Wye as *echoing through its winding bounds.*\* It could not well *echo*, unless its banks were both *lofty* and *winding*.

From these two circumstances, the views it exhibits are of the most beautiful kind of perspective, free from the formality of lines.

The most perfect river-views thus circumstanced, are composed of four grand parts: the *area*, which is the river itself; the two *side-screens*, which are the opposite banks, and lead the perspective; and the *front-screen*, which points out the winding of the river.

If the Wye ran, like a Dutch canal, between parallel banks, there could be no front-screen; the two side-screens in that situation would lengthen to a point

If a road were under the circumstances of a river winding like the Wye, the effect would be the same. But this is rarely the case. The road pursues the irregularity of the country. It climbs the hill and sinks into the valley; and this irregularity gives each view it exhibits, a different character.

The views on the Wye, though composed only of these *simple parts*, are yet *exceedingly varied*.

They are varied, first, by the *contrast of the screens*; sometimes one of the side-screens is eleva-

\* Pleas'd Vaga echoes thro' its winding bounds,  
And rapid Severn's hoarse applause resounds.

tad, sometimes the other, and sometimes the front ; or both the side-screens may be lofty, and the front either high or low,

Again, they are varied by the *folding of the side-screens over each other*, and hiding more or less of the front. When none of the front is discovered, the folding-side either winds round like an amphitheatre,\* or it becomes a long reach of perspective.

These simple variations admit still farther variety from becoming complex. One of the sides may be compounded of various parts, while the other remains simple ; or both may be compounded, and the front simple ; or the front alone may be compounded.

Besides these sources of variety, there are other circumstances, which, under the name of *ornaments*, still farther increase them. Plain banks will admit all the variations we have yet mentioned ; but when this plainness is adorned, a thousand other varieties arise.

The ornaments of the Wye may be ranged under four heads : *ground, wood, rocks, and buildings.*

The *ground*, of which the banks of the Wye consist, (and which hath thus far been considered only in its general effect,) affords every variety which

\* The word amphitheatre, strictly speaking, is a complete inclosure, but, I believe it is commonly accepted as here, for any circular piece of architecture, though it does not wind entirely round.

ground is capable of receiving, from the steepest precipice to the flattest meadow. This variety appears in the line formed by the summits of the banks in the swellings and excavations of their declivities; and in their indentations at the bottom, as they unite with the water.

In many places also the ground is *broken*; which adds new sources of variety. By *broken ground*, we mean only such ground as hath lost its turf, and discovers the naked soil. We often see a gravelly earth shivering from the hills, in the form of waterfalls: often dry stony channels guttering down precipices, the rough beds of temporary torrents; and sometimes so trifling a cause as the rubbing of sheep against the sides of little banks or hillocks, will occasion very beautiful breaks.

The colour too of the broken soil is a great source of variety: the yellow or the red ochre, the ashy grey, the black earth, or the marly blue: and the intermixtures of these with each other, and with patches of verdure, blooming heath, and other vegetable tints still increase that variety.

Nor let the fastidious reader think these remarks descend too much into detail. Were an extensive distance described, a forest scene, a sea-coast view, a vast semicircular range of mountains, or some other grand display of nature, it would be trifling to mark these minute circumstances. But here the hills around exhibit little except *fore-grounds*, and it is

necessary, where we have no distances, to be more exact in finishing object at hand.

The next great ornament on the banks of the Wye are its *woods*. In this country are many works carried on by fire; and the woods being maintained for their use, are periodically cut down. As the large trees are generally left, a kind of alternacy takes place; what is this year a thicket, may the next, be an open grove. The woods themselves possess little beauty, and less grandeur: yet as we consider them merely as the *ornamental* parts of a scene, the eye will not examine them with exactness, but compound for a *general effect*.

One circumstance attending this alternacy is pleasing. Many of the furnaces on the banks of the River, consume charcoal, which is manufactured on the spot; and the smoke issuing from the sides of the hills, and spreading its thin veil over a part of them, beautifully breaks their lines, and unites them with the sky.

The chief deficiency, in point of wood, is of large trees on the *edge of the water*; which clumped here and there, would diversify the hills as the eye passes them, and remove that heaviness which always, in some degree, (though here as little as anywhere,) arises from the continuity of ground. They would also give a degree of distance to the more removed parts; which in a scene like this, would be attended with peculiar advantage: for as we have

here so little distance, we wish to make the most of what we have—But trees *immediately on the foreground* cannot be suffered in these scenes, as they would obstruct the navigation of the river.

The rocks which are continually starting through the woods, produce another *ornament* on the banks of the Wye. The rock, as all other objects, though more than all, receives its chief beauty from contrast. Some objects are beautiful in themselves. The eye is pleased with the tuftings of a tree: it is amused with pursuing the eddying stream; or it rests with delight on the broken arches of a Gothic ruin. Such objects, independent of composition, are beautiful in themselves. But the rock, bleak, naked, and unadorned, seems scarcely to deserve a place among them.. Tint it with mosses and lichens of various hues, and you give it a degree of beauty. Adorn it with shrubs and hanging herbage, and you make it still more picturesque. Connect it with wood, and water, and broken ground, and you make it in the highest degree interesting. Its *colour* and its form are so accommodating, that it generally blends into one of the most beautiful appendages of landscape.

“Different kinds of rocks have different kinds of beauty. Those on the Wye, which are of a greyish colour, are, in general, simple and grand: rarely formal or fantastic. Sometimes they project in those beautiful square masses, yet broken and shattered in every line, which are characteristic of the most ma-

jestic species of rock. Sometimes they slant obliquely from the eye in shelving diagonal strata ; and sometimes they appear in large masses of smooth stone, detached from each other, and half buried in the soil. Rocks of this last kind are the most lumpy, and least picturesque."

" The various *buildings* which arise everywhere on the banks of the Wye, form the last of its *ornaments*; abbeys, castles, villages, spires, forges, mills, and bridges. One or other of these venerable vestiges of past, or cheerful inhabitants of present times characterizes almost every scene."

" These *works of art* are, however, of much greater use in *artificial* than in *natural* landscape. In pursuing the beauties of nature, we range at large among forests, lakes, rocks, and mountains. The various scenes we met with, furnished an unexhausted source of pleasure : and though the works of art may often give animation and contrast to these scenes, yet still they are not necessary : we can be amused without them. But when we introduce a scene on canvas; when the eye is to be confined within the frame of a picture, and can no longer range among the varieties of nature, the aids of art become more important and we want the castle or the abbey, to give consequence to the scene. Indeed, the landscape-painter seldom thinks his view perfect without characterizing it by some object of this kind."

" The channel of no river can be more decisively

marked than that of the Wye. *Who hath divided a water course for the flowing of rivers?* saith the Almighty in that grand apostrophe to Job on the works of creation. The idea is happily illustrated here. A nobler *water-course* was never *divided* for any river than this of the Wye. Rivers in general, pursue a devious course along the countries through which they flow : and form channels for themselves by constant fluxion. But sometimes, as in these scenes, we see a channel marked with such precision, that it appears as if originally intended only for the bed of a river."

" Having thus analyzed the Wye, and considered separately its constituent parts; the *steepness* of its banks, its *mazy* course, the *grounds*, *woods*, and *rocks*, which are its native ornaments ; and the *buildings*, which still farther adorn its natural beauties ; we shall now take a view of some of those pleasing scenes which result from the *combination* of all these picturesque materials."

" I must, however, premise how ill-qualified I am to do justice to the banks of the Wye, were it only from having seen them under the circumstance of a continued rain, which began early in the day, before one third of our voyage was performed."

" It is true, scenery *at hand* suffers less under such a circumstance, than scenery *at a distance* which it totally obscures."

"The picturesque eye also, in quest of beauty finds it almost in every incident, and under every appearance of nature. Even the rain gave a gloomy grandeur to many of the scenes; and by throwing a veil of obscurity over the removed banks of the river introduced, now and then, something like a pleasing distance. Yet still it hid greater beauties; and we could not help regretting the loss of those broad lights and deep shadows, which would have given so much lustre to the whole, and which ground like this, is in a peculiar manner adapted to receive."

Thus Gilpin; but it may enable the Tourist to derive more pleasure from the scenery of the Wye, if some remarks\* on the picturesque attributes of WATER; the BANKS of fine natural RIVERS and Rocks, be added to this account.

The Wye is a torrent stream. Rivers that have their source in mountainous countries are generally supplied by regular and constant currents. The average fall of rain, taking one season with another, is pretty much the same; and as the high summits of the mountains attract the floating moisture, the rain-water collecting in innumerable channels, keep up a perpetual flow. Rhind's Nat. His. p. 74.

WATER, though not absolutely necessary to a beautiful composition, yet occurs so often, and is so

\* All the rules of the Picturesque on the subjects named are given in the author's "Tourist's Grammar."

capital a feature, that it is always regretted when wanting, and no large place can be supposed, a little spot can hardly be imagined, in which it may not be agreeable; it accommodates itself to every situation; is the most interesting object in a landscape, and the happiest circumstance in a retired recess; captivates the eye at a distance, invites approach, and is delightful when near; it refreshes an open exposure; it animates a shade; chears the dreariness of a waste, and enriches the most crowded views; in form, in style and in extent, may be made equal to the greatest compositions, or adapted to the least; it may spread in a calm expanse, to sooth the tranquility of a peaceful scene; or hurrying along a devious course add splendour to a gay, and extravagance to a romantic situation. So various are the characters which water can assume, that there is scarcely an idea, in which it may not concur, or an impression, which it cannot enforce; a deep stagnated pool, dank and dark with shades which it dimly reflects, befits the seat of melancholy; even a river, if it be sunk, between two dismal banks, and dull both in motion and colour, is like a hollow eye which deadens the countenance; and over a sluggard silent stream, creeping heavily along all together, hangs a gloom, which no art can dissipate, nor even the sunshine disperse. A gently murmuring rill, clear and shallow, just gurgling, just dimpling, imposes silence, suits with solitude, and leads to meditation; a brisker current, which wantons in little eddies over a

bright sandy bottom, or bubbles among pebbles, spreads cheerfulness all around : a great rapidity, and more agitation to a certain degree are animating ; but in excess, instead of wakening, they alarm the senses ; the roar and the rage of a torrent, its force, its violence, its impetuosity, tend to inspire terror ; that terror, which, whether as cause or effect, is so nearly allied to sublimity.\*

The effects of water, says Mr. Price, are always so attractive that wherever there is any appearance of it in a landscape whether real or painted, to that part the eye is irresistibly carried and to that it always returns. All the objects immediately round it are consequently most examined ; where they are ugly or insipid, the whole scene is disgraced, but where they are interesting, their influence seems to extend over the whole scenery. Even the smallest appearance of water, a mere light in the landscape, may answer a very essential purpose, that of leading the attention to those parts, which are most worthy of notice.†

These remarks of great masters are sufficient to show the error of Gilpin, who limits the beauties of the Wye to its banks, and observes, that a road would answer the same purpose. See page v.

\* Whateley on ornamental Gardening, 61.—62.

† Price on the Picturesque, ii. 51—53.

The curling, rippling and foaming of water constitute the principal beauties of a natural river, for without running water, it is but a mere canal.\* If the windings are too frequent and sudden, the current is reduced to a number of separate pools; but long reaches, because each is a considerable piece of water, conduce much to its beauty.† In the turns of a beautiful river, the lines are so varied with projections, coves, and inlets; with smooth and broken ground; with some parts open, and with others, fringed and overhung with trees and bushes; with peeping rocks, large mossy stones, and all their soft and brilliant reflections, that the eye lingers upon them; the two banks seem, as it were, to protract their meeting, and to form their junction insensibly, they so blend and unite with each other.‡ The Wye, has all these beauties. It does not simply curl, like hair, (after the fashion adopted for made water) but is characteristic of the line of beauty, which keeps at a distance every figure, that can be described by a rule or compass; nor is its appearance of progress broken by large bays, circuity being proper only to sheets of stagnant water. Its rapidity also secures it from the monotony of a dull river.

**BANKS.** A profusion of ornament ought ever to accompany rivers. Every species of building, every style of plantation may abound on the banks, and

\* Knight upon Taste, 229. † Whateley. 71.  
‡ Price, i. 301.

whatever be their characters, their proximity to the water is commonly the happiest circumstance in their situation. A lustre is from thence diffused on all around; each derives an importance from its relation to this capital feature; those which are near enough to be reflected, immediately belong to it; those at a greater distance still share in the animation of the scene, and objects totally detached from each other, being all attracted towards the same interesting connexion, are united into one composition.\* These accompaniments of castles or abbey churches, seats, cottages, &c. &c. are seen on the Wye, but never so congregated, as to destroy the wildness of the scene.

To prepare the spectator for a proper judgment of the *banks of a river*, the following beautiful description by Mr. Price is exceedingly apropos. "The most uninteresting parts of any river are those, of which the immediate banks are flat, green, naked, and of equal height. I have said uninteresting; for they are merely insipid, †not ugly: no one however I believe, calls them beautiful, or thinks of carry-

\* Whateley, 71—72.

† Bare shaven banks form distinct lines which every where mark the exact separation of the two elements; but partial concealments are no less the sources of connection than of variety, effect and intricacy; for by their means the water and the land, the nearer and the more distant parts, are blended and united with each other. Water with a thin uniform grassy edge only resembles an inundation—Without fringed banks, it is like a human face without eyebrows—Sheets of water only resemble real sheets and bleaching grounds. Price, i, 302, 314, 316. ii. 51, &c.

ing a stranger to see them. But should the same kind of banks be fringed with flourishing trees and underwood, there is not a person who would not be much pleased at looking down such a reach, and seeing such a fringe reflected in the clear mirror. If, a little farther on, instead of this pleasing but uniform fringe, the immediate banks were higher in some places, and suddenly projecting : if, on some of these projections, groups of trees stood on the grass only; on others, a mixture of them with fern and underwood ; and between them the turf alone came down to the water edge, and let in the view towards the more distant objects—any spectator who observed at all must be struck with the difference between one rich, but uniform fringe, and the succession and opposition of high and low, of rough and smooth, of enrichment and simplicity. A little farther on, other circumstances of diversity might occur. In some parts of the bank, large trunks and roots of trees might form coves over the water, while the broken soil might appear amidst them, and the overhanging foliage ; adding to the fresh green, the warm mellow tints of a rich ochre, or a bright yellow. A low ledge of rocks might likewise shew itself a little above the surface; but be so shaded by projecting boughs, as to have its form and colour darkly reflected. At other times these rocks might be open to the sun, and in place of wood, a mixture of heath and furze with their purple and yellow flowers might

crown the top : between them wild roses, honeysuckles, periwinkles and other trailing plants might hang down the sides towards the water, in which all these brilliant colours and varied forms would be fully reflected. Such banks form studies for painters, on account of the variety of tints ; for to make the banks of a river of no other colour than grass green would be rejected. In short, the banks of a fine *natural* river like the Wye, owe their charms to abrupt breaks, sudden projections and deep hollows ; old twisted trees with furrowed bark ; gnarled and rough oaks amongst wild underwood : the water eddying round rocks and rude stones ; and all the objects rough and rugged ; while in an artificial park river, the banks are brought down to one smooth edge, the trees are clumped and the water is dammed up. In consequence every thing becomes distinct, hard and unconnected ; the beautiful and the picturesque disappear, and the insipid, and formal alone remain.\*

One fortunate circumstance attaches to the Wye. Plantations of firs and larches utterly ruin all romantic scenery, and do not occur here, at least to an extent, which affects the scenery.

**Rocks.** Wildness should always attend rock scenery, even licentious irregularities of ground and wood ; and these and water, are the only proper accompaniments. Shrubs and bushy underwood are essential, because they cover blemishes, heaps of

c 3.      \* Price, ii. 36, seq. iii. 160. seq.

rubbish, and bad shapes, and furnish diversity and embellishments; but without large trees also, the scene is void of grandeur: Clumps are injurious as accessory ornaments; and cultivation has too cheerful an aspect.\* Mr. Price's † account of various sorts of rocks is very instructive. It hardly can (he says) be doubted, that in the forms and characters of rocks, massiveness is a most efficient cause of grandeur; but if their summits are parallel, and the breaks and projections are but very slight, then it is wall only; but where there are bold projections, detached from the body of rock, where in some places they rise higher than the general summit, and in others, seem a powerful buttress to the lower part, the eye is forcibly struck with the grandeur of such detached masses, and occupied with the variety of their forms, and of their light and shadow. When the lower parts are varied and boldly relieved, though the summit is uniform, they must be viewed above, because then the formal line of the top is not seen, and the importance of the projections is not lost by distance, rocks which are broken into petty detached forms, or composed of thin layers, have a poor effect, for want of solidity and massiveness.”

Whateley divides rocks into three classes. Those characterized by dignity, as at *Mallock*, those characterized by terror, as at the *New Weir on the Wye*, and those characterized by fancy, as at *Dovedale*.

\* Whateley. 95—116. † ii. 200—209.

ARRIVAL AND STAY AT  
ROSS.

The Church is the chief object. The spire is a fine landmark, and, very fortunately for the town, draws the eye to it, the property of all elevated objects. The town itself consists of narrow streets, and does not look like country-towns in general, two continuous lines of ale-houses, in a wide road, but like the trading streets of a city, especially of Bristol, the houses being various, and the shops frequently showy. This relief enlivens the narrow streets, and removes the remark of the caricaturist Woodward, that the dulness of country towns is such, that one would think the inhabitants were all asleep at noon-day. The fine natural situation is, however, spoiled. The town should have been built on a terrace upon the brow of the river. But the defect here is of no moment, as visitors do not come to Ross on account of the town, but of the country. This in truth is exquisite, for it embraces every glorious inland variety of ground, wood, water, and rock. The wood and irregular ground preserve the picturesque beauty from being destroyed by the cultivation.

The following is the general character of the scenery around Ross.

*Town, site of.* A ridge ascending from the east, over-hanging the Wye, which serpentine below, in strong curves.

*North East.* A fine up and down country, mounting into a ridge above Crow Hill; beyond which is an interesting view of the town, with the rich background of Penyard and the Chace.

*North.* A tamer country, but irregular, rich and cultivated; with breaks of wood, &c., in ridges: in the distance, picturesque hills. The whole surface sprinkled with spires, good houses, cultivated lands, and rich meadows,

*West.* Cultivated ground gently ascending. Aconbury and the Welch hills in the distance.

*South.* A gentle undulating descent to the river, flanked on the left by the Chace and Howl Hill, and closed in by the ridges and hills, forming one bank of the Wye, in semi-circle from the west to the south.

*East.* Flat rich country, skirted by the Chace and Penyard, and lofty edge of the Forest of Dean.

Our late good old King, George III. once said to a general too much addicted to wine, "general, general, a pint of wine and a *long walk* after dinner, is a good thing." "Your majesty" replied the veteran, a bottle and a *short walk* is a better thing." Sir R. C. Hoare very justly observes, that a man on a pony has far better chance of minutely noticing an

object, than a wearied pedestrian, whose thoughts nature in exhaustion must unavoidably direct to his dinner and his bed. The long walks around Ross, though including very fine prospects, will not here be mentioned; only those within a distance, to which females would not object. The first and chief is the Prospect, adjoining the church-yard.

#### FIRST.

#### THE PROSPECT.

The view from hence, a fine relief from the dark brick buildings and awkward streets of the town, consists says Mr. Gilpin, "of an easy sweep of the Wye, and of an extensive country beyond it. But it is not picturesque. It is marked by no characteristic objects. It is broken into too many parts, and it is seen from too high a point." These are just technical objections, founded upon the disadvantage of bird's eye views, which reduce all to a map, for Gray truly said, "I find all points that are much elevated spoil the beauty of the valley, and make its parts, which are not large, look poor and diminutive."\* But if the eye limits itself to the horse-shoe curve of the river, the green meadow, the ivied towers of Wilton castle, and the light bridge, there is a very pleasing though rather formal and some what of a Dutch landscape.

\* Mason's Memoirs of Gray, vol. iv. p. 175.

## SECOND.

**CORPS CROSS TURNPIKE.**

A little beyond is a fine view of Penyard and the Chace, in side-screen.

## THIRD.

**WALK TO WILTON CASTLE.**

The shell is tolerably entire, and there is a green walk all round between the walls and the moat. One corner is coeval with the foundation, the others are in the usual style of the Tudoreans, though occurring in that of Edward the III. if we may judge from the windows. Go over Wilton bridge, and turn down a footpath just beyond.

# RIVER TOUR.

## ROSS TO GODRICH.

STAGE FIRST.\*

*Right Bank.*

FIRST. WILTON BRIDGE AND CASTLE—SECOND.  
WEIR-END—THIRD. PENCRAIG HOUSE AND  
WOOD—FOURTH. GODRICH COURT†—FIFTH.  
—GODRICH CASTLE—FIVE MILES.

*Left Bank.*

FIRST. MAN OF ROSS'S WALK—SECOND. NEW  
HILL COURT, COMMONLY CALLED THE HILL  
—THREE MILES—OPPOSITE THE CASTLE—  
TURNPIKE ROAD TO ROSS.

TRAVELLERS have observed that the ride over Wilton bridge is beautiful, and that were not the approach to Godrich castle by water, too interesting to be given up, parties taking the tour down the Wye, would see the country to a much greater ad-

\* The Stages end at the places of debarkation.

† See a detailed account of Godrich Court and its contents in "the Appendix to the Wye Tour."

vantage, if they pursued this road, and embarked at Godrich, there being no variety or object worthy of notice for nearly four miles, after passing WILTON\* CASTLE.† The general character of the scenery is, under Ross, meadows backed by cliffs, which soon terminate on that side in rich pastures, flat and low : on the Wilton side, the banks are at first low, but soon rise into a ridge mostly wooded, which ridge continues to Godrich Castle, and slopes down to the Wye beyond it.

The first object after embarkation is

### WILTON BRIDGE AND CASTLE.

The bridge is called “an elegant structure”‡ and “one of masterly architecture.”|| The key-stones lock curiously one into the other.† This description is enthusiastic. It is an old bridge without the rugged antique aspect of such buildings in general; for the beauty of bridges consists in lightness, and this is tolerably light for so old a fabrick. The arch next the village is distinguishable from the others. The original was broken down by order of General Rudhall, in the wars of Charles I. in order to impede the rebel troops in their way to Hereford.¶

“The Castle,” says Gilpin, “is shrouded with a few trees; but the scene wants accompaniments to

\* The places printed in capitals, are treated of in the historical part. † Nicholson, col. 1151. † Cambrian Tourist 431. || Nicholson, 641. † 1b. 1535. ¶ Inform. Mr. T. Jenkins.

give it grandeur ; " at present it is so obscured, that it has no picturesque aspect.

" The first part of the river from Ross is," says Gilpin, " tame from the lowness of its banks." But some relief is afforded by the

#### **MAN OF ROSS'S WALK,**

a plantation of forest trees on the brow of a rocky eminence, and the back view of Penyard and the Chace Woods, at the Weir-end.

After passing Wilton, Gilpin thus proceeds : " The bank, however, soon began to swell on the right, and was richly adorned with wood. We admired it much ; and also the vivid images reflected from the water, which were continually disturbed as we sailed past them, and thrown into tremulous confusion by the dashing of our oars. A disturbed surface of water endeavouring to collect its scattered images and restore them to order, is among the *pretty* appearances of nature."

" We met with nothing for some time during our voyage but these grand woody banks, one rising behind another; appearing and vanishing by turns, as we doubled the several capes. But though no particular objects characterized these different scenes, yet they afforded great variety of pleasing views, both as we wound round the several promontories which discovered new beauties as each scene opened,

and when we kept the same scene a longer time in view, stretching along some lengthened reach, where the river is formed into an irregular vista, by hills shooting out beyond each other, and going off in perspective."

**THE HILL, OR NEW HILL COURT,**

three miles from Ross, on the left, is the seat of Kingsmill Evans, esq. Lord of the Manors of Ross, Walford, &c. The Man of Ross is said to have planned the central part of the building; the wings being of more recent addition. It is large and roomy, and has several very fine park trees.

Not far beyond, on the right, is a pleasing mansion, sheltered by wood, and crowning the brow of a steep ascent, occupied by E. Hopkinson, esq. It is called

**PENCRAIG,**

and the beauties of its exquisite situation will be given under the *Land Tour*, because they are founded upon prospect.

Soon afterwards we come to the famous elevation and aspect of

**GODRICH CASTLE,**

on the S. S. E. bank, as viewed from the water and engraved by Bonnor,\* under the light of a setting sun. He calls it "an actual view of that part described by Mr. Gilpin, as its most important appearance: where, standing upon its own promontory, it

\* Pl. ii

overhangs the crystal Wye, which here makes a graceful and brilliant sweep, and then retires into the bold scenery”\* commencing at *Copped-wood*.

“Four miles from Ross,” says Gilpin, “we came to Godrich Castle; where a grand view presented itself; and we rested on our oars to examine it. A reach of the river, forming a noble bay, is spread before the eye. The bank on the right, is steep and covered with wood; beyond which a bold promontory shoots out, crowned with a castle rising among trees.”

“This view which is one of the grandest on the river, I should not scruple to call *correctly picturesque*; which is seldom the character of a purely natural scene.”

“Nature is always great in design. She is an admirable colourist also; and harmonizes tints with infinite variety and beauty: but she is seldom so correct in composition as to produce an harmonious whole. Either the fore-ground, or the back-ground is disproportioned; or some awkward lines run across the piece; or a tree is ill placed; or a bank is formal; or something or other is not exactly what it should be. The case is, the immensity of nature is beyond human comprehension. She works on a *vast scale*; and, no doubt, harmoniously, if her schemes could be comprehended. The artist, in the

\* P. 48.

mean time, is confined to a *span*; and lays down his little rules, which he calls the *principles of picturesque beauty*, merely to adapt such diminutive parts of nature's surfaces to his own eye, as come within its scope.—Hence, therefore, the painter who adheres strictly to the *composition* of nature, will rarely make a good picture. His picture must contain a *whole*; his archetype is but a *part*. In general, however, he may obtain views of such parts of nature, as with the addition of a few trees or a little alteration in the fore-ground, (which is a liberty that must be always allowed,) may be adapted to his rules: though he is rarely so fortunate as to find a landscape completely satisfactory to him. In the scenery, indeed at Godrich castle the parts are few; and the whole is a simple exhibition. The complex scenes of nature are generally those which the artist finds most refractory to his rules of composition."

"In following the course of the Wye, which makes here one of its boldest sweeps, we were carried almost round the castle, surveying it in a variety of forms. Some of these retrospects are good; but in general, the castle loses, on this side, both its own dignity, and the dignity of its situation."

### THE FERRY-BOAT

is guided by a rope, a custom certainly of the fourteenth century,\* and probably of the earliest date in narrow rivers.

\* *Froiss.* vi, 176.

This ancient fortification owes its present form to four alterations at various periods; as follows.

I. The original Anglo-Saxon castle, consisted only of the square keep-tower, with a few offices, destroyed afterwards, or worked into the newer additions.

II. In the 12th century, probably on account of the wars of Stephen, the keep-tower was surrounded by the high buildings and round towers at the corners.

III. When castellated mansions came into vogue in the reign of Edward III., a considerable attempt was made to change the castle, as far as was practicable, into that form.

IV. In the 15th century, the castle assumed still more the aspect of the castellated mansion, by further alterations, as appears from the shell of the chapel.

Though there is only indirect historical evidence of these facts, yet the styles of architecture sufficiently attest them.

The published accounts of the castle, are full of intricate and tiresome details, and some undoubtedly incorrect.

The best way of surveying the castle, is to enter by the gate-house, the most curious and perfect part of the whole.

It is made very long for a succession of gates, and portcullises. The latter are Roman: for Winckelman traced them at the gates of Rome, Tivoli, and Pompeii: and one is represented in an ancient painting of the Villa Albani.\* After passing the drawbridge, on the right hand is a loop-hole, by which the porter received messages before opening the gates. In the wall, a passage is worked, by which he communicated with the applicant for admission in one way, and the constable of the castle on the other. Less suspected visitors waited between the outer and inner gates. The room over the gateway was the guard-room. Beneath the causeway, which supported the drawbridge, is an arch, usual according to the accounts of Knaresborough, for the convenience of cavalry sallying.† Passing the gateway, on the north or right hand, are windows with seats; for the purpose of reconnoitring the passage over the Wye; on the western side, is the hall, as usual in most castles, opposite the gate-house. A peculiarity attaches to this hall. From the steepness of the acclivity outside, it would have been too exposed. It is therefore secured by an artificial terrace and wall, so projecting, that no missile weapon from below could reach the windows. On the south side is an angular tower; next to it, in the centre, the old Anglo-Saxon keep-tower, all in line. This

\* Encyclop. des Antiq. v. Port.

† History of Knaresborough, p. 32,

strong defence faces the most accessible side, namely, the level summit of the promontory; and from these towers, a strong garrison could annoy a besieging enemy with arrows and projectiles, cross-bows and engines, upon the roofs. The side-long staircase is a Norman addition to the keep-tower, as a better defence than the narrow flight of steps at right angles in front, which, according to Mr. King, and Cornish remains, distinguished the Anglo-Saxon keep. The chief method of attacking being by mining, and working upon the bottom of the walls by nights in the ditch, with pickaxes, and covered by others with pavaches, or large targets, the foundations and lower walls of these towers are prodigiously strong.\* Mr. Grose notices a rare addition of pyramidal buttresses below; † for the materials of the castle being excavated all round, so as to make the quarry from the ditch, the latter was made more deep by these accompaniments, as well as the towers, better protected.

This was a very usual thing. Denon says ‡ “to turn this situation [Castro-Giovanni in Sicily,] to double profit, and defend the approaches to the walls, they have hewn out of the rock, at the foot of these very walls, the stones made use of in building it.”

\* Grose's Military Antiquities, i. 385 plate. † They occur on a smaller scale at Chepstow; and thus shew, that these parts, in both castles, are coeval.

‡ Sicily, p. 95. Eng. translation.

On different window jambs are the inscriptions, a man with a hawk on his fist, a dog at his feet, the virgin mother, a hawk standing on a partridge, rabbits at play, birds, &c. described in the historical part. The keep being the residence of the family, *this* tower appears to have been used for that of prisoners of war, detained until they were ransomed. In castles, the upper ranges or apartments were occupied by the family and superior officers, the lower by servants; or they were offices. Although, in general there was a gallery of communication around the whole building, only wide enough for one man to pass, and niches with watercocks, and seats for the guard, yet numerous doors opened into the bailey, because our ancestors mostly lived in these castles, in suites of apartments, similar to those of the inns of court. On the eastern side is the shell of a chapel, with piscinas, lockers, &c. for the ceremonies of the mass.

The fine column by the hall, the use of which has puzzled many, was for the centre of the grand staircase, like that at Christ Church, Oxford; for a grand stair-case and parlour were adjacent to ancient halls. Objections have been made to this explanation, but, they are frivolous, and founded only upon the occurrence of them in other situations. The tower, which enclosed it, is destroyed, for the mouth of the mine which partly effected it, or was intended to do so, is on the left hand side of the ascending path to the

castle ; and it was besides, battered in breach from the opposite hill. From the S. W. angle of the castle by the wicket field gate, may be seen the trench by which the besiegers advanced to storm the castle, and from the barbican is a very fine view of the front of the fabrick, and, facing the north, of the surrounding country. The traveller should remember that the fields around, once formed a park ; the uninclosed state of which, must have finely harmonized with the rude ground of Copped-wood hill, and been surprisingly enriched by the winding of the river, the picturesque additions of the Priory in the middle distance, and the Church spire.



## STAGE SECOND.

## GODRICH CASTLE TO SYMOND'S YAT.

*Right Bank.*

FIRST. FLANESFORD PRIORY, NOW A FARM—  
 SECOND. COPPED-WOOD HILL—THIRD. COURT  
 FIELD—FOURTH. WELCH BICKNOR CHURCH  
 —FIFTH. MONUMENT—SIXTH. BOTTOM OF  
 COPPED-WOOD HILL.

*Left Bank.*

FIRST. WALFORD CHURCH—SECOND. LAYS  
 HILL—THIRD. BISHOP'S WOOD—FOURTH.  
 RUER-DEAN SPIRE—FIFTH. LYDBROOK—  
 SIXTH. ROSEMARY TOPPING—SEVENTH.  
 COLDWELL ROCKS—EIGHTH. SYMOND'S YAT.

AFTER leaving the castle, the right view is declining precipice and hill, skirting narrow meadows; the left, flat pastures with Walford church, and village. In the N. E. and E. distance, the Chace and Penyard woods, and Howl hill. On the S. E. is the promontory termination of Coppered-wood, hill, and rocks projecting westwards;

The first object on the right, is the remains of  
**FLANESFORD PRIORY,**

of which the chapel is now a barn. The rest consists of mere fragments.

From hence the Wye takes a bold turn to the Kern bridge, at which, commences the proper introduction of its characteristic scenery, mountainous and rocky banks. Upon the right side is the long steep ridge of

**COPPED WOOD,**

teethed at the beginning with a ledge of rude rocks, ground partly heath, partly wood, but exhibiting by its bold swells and hollows, a fine effect of light and shade, unknown to regular slopes. Upon the left is Bishop's Wood, a more gradual ascent, dotted irregularly with cottages, fields, orchards, and patches of wood, all rising in amphitheatre above each other.

“As we leave Godrich castle,” says Gilpin, “the banks on the left, which had hitherto contributed less to entertain us, began now principally to attract our attention, rearing themselves gradually into grand steeps; sometimes covered with thick woods, and sometimes forming vast concave slopes of mere verdure unadorned, except here and there, by a straggling tree: while the sheep which hang browsing upon them, seen from the bottom, were diminished into white specks.”

"The view at *Ruer-dean church* unfolds itself next; and is a scene of great grandeur. Here both sides of the river are steep, and both woody; but in one, the woods are intermixed with rocks. The deep umbrage of the forest of Dean occupies the front, and the spire of the church rises among the trees. The reach of the river which exhibits this scene, is long; and of course, the view, which is a noble piece of natural perspective, continues sometime before the eye; but when the spire comes directly in front, the grandeur of the landscape is gone."

"The *stone-quarries* on the right, from which Bristol bridge was built, and on the left, the furnaces of *Bishop's wood*, vary the scene; though they are objects of no great importance in themselves." Thus Gilpin. The view here in front, is water, and bold elevations in irregular ledges rising one above another, interspersed with rocky projections, wood, thicket, and heath.

On the left are Bishop's wood iron-works and coal-wharf: behind which, is

#### BISHOP'S WOOD HOUSE,

the seat of John Partridge, esq. The brook which here runs into the Wye, called Bishop's brook, parts the counties of Hereford and Gloucester, and the parishes of Walford and Ruerdean. The latter, has much scenery, eminently picturesque, on the Lydbrook road, and in the forest. It is another side of

the elevations, described in the page preceding, and consists of rude and broken ground, and rough valleys, irregularly serpentine, adorned with purling streams, and trees, never formal, because untouched by the axe. The water bubbles in small cascades over lumps of rock ; and the herbage is roughened into the picturesque by small tufts of long grass, weeds, furze, and wild bushes.

" For sometime " says Gilpin, " both sides of the river continue steep and beautiful. No particular circumstance indeed characterizes either ; but in such exhibitions as these, nature characterizes her own scenes. We admire the infinite *variety* with which she *shapes* and *adorns* these vast concave and convex forms. We admire also that *varied touch* with which she expresses every object."

" Here we see one great distinction between *her* painting and that of all her *copyists*. Artists universally are *mannerists* in a certain degree. Each has his particular mode of forming particular objects. His rocks, his trees, his figures, are cast in one mould, at least they possess only a *varied sameness*. The figures of Rubens are all full fed; those of Salvator square and long legged; but nature has a different mould for every object she presents."

" The artist, again, discovers as little variety in filling up the surfaces of bodies, as he does in delineating their forms: You see the same *touch*, or something like it, universally prevail, though applied to

different objects. But nature's touch is as much varied as the form of her objects."

"In every part of painting except execution, an artist may be assisted by the labours of those who have gone before him. He may improve his skill in composition, in light and shade, in perspective, in grace and elegance; that is, in all the scientific parts of his art. But with regard to *execution*, he must set up on his own stock. A *mannerist*, I fear he must be. If he gets a manner of his own, he *may* be an agreeable mannerist; but if he copy another's he *will certainly* be a formal one. The more closely he copies the details of nature, the better chance he has of being free from this general defect."

"AT LYDBROOK,

is a large wharf, where coals are shipped for Hereford and other places. Here the scene is new and pleasing. All has thus far been grandeur and tranquillity. It continues so yet; but mixed with life and bustle. A road runs diagonally along the bank; and horses and carts appear passing to the small vessels which lie against the wharf to receive their burdens. Close behind, a rich woody hill hangs sloping over the wharf and forms a grand back-ground to the whole. The contrast of all this business, the engines used in landing and unlading, together with the variety of the scene, produce altogether, a picturesque assemblage. The sloping hill is the front scene; the two side-screens are low."

" But soon the front becomes a lofty side-screen on the left ; and sweeping round the eye at Welch Bicknor, forms a noble amphitheatre." Thus Gilpin.

On the right, just beyond the turn of the river, opposite Lydbrook, is

### COURT-FIELD HOUSE,

the modern seat of William Vaughan, esq; and king Henry V. is said to have been nursed in a more ancient house on this spot. A gable-end wall with gothic arches is called the ruins of the chapel: Beneath is

### WELCH BICKNOR.

The village church and parsonage house adjoin each other, a circumstance which in the minds of our ancestors, was intended to keep the minister always in recollection of his duty.

The scene is, on the left, fields with a sprinkling only of the picturesque; on the right a long semi-circular area of meadows between two ridges of wood, called *Hawkwood* and *Puckwood*, good park scenery, but tame for the Wye. Just beyond Bicknor church is a steep foreground of wood on the right. Towards the end of it, is a picturesque hill in front called

### ROSEMARY TOPPING,

from the mellow luxuriance of its sides: This is a most perfect specimen of a dressed hillock, which

should always have low and bushy plants, because large trees, if few, make small swellings look meagre and scattered; if numerous, heavy and uniform. No mixture of exoticks could produce the beautiful tints, and no skill the exquisite grouping and disposition of this admirable exemplar of a thicket laid out by nature. As we approach this, the grandeur of the Wye scenery recommences at

### COLDWELL ROCKS,

which nature has exposed to view by an avalanche of the ground from the summit. They form the upper part of the base of Symond's Yat. Just before approaching them is the cenotaph of an unfortunate youth, whose parents erected this monument, by way of beacon, to warn others from trusting to the deceitful stream: A gentleman named Warre, with his lady, &c. was making the tour, and the weather being fine, they persuaded their son, who was a good swimmer, to bathe. Unfortunately he was seized with the cramp, and a vain attempt having been made by the boatman to save him, was unhappily drowned. The epitaph is tedious. Some wretch has lately mutilated the monument.

The scene at Coldwell, on the left side, commences by a grand mass of rock, partially insulated, of rude resemblance to the square keep of a ruined castle. It is succeeded by a wall of rock, much assimilating St. Vincent's, at the Hot-wells, near Bristol. Here and at the new Weir, in a style totally different

from the stiff and bare forms of the Chepstow cliffs, nature exhibits her divine skill in colouring and grouping. The attitudes of the rocks, though all in fanciful caprice, are of graceful informality, and display irregular outlines, and broad masses, relieved by creeping lichens, and weather stains. The wood is copse, the best effect of which is on the lofty banks of a river, for not having the projections and recesses of wood, copses are only crowds of bushes ; but viewed upwards their deficiencies are concealed. The most delicate touches are distinguishable at certain seasons, in an exquisite lacework of shrubs and foliage running over the whole, of a wild, but harmonious pattern. The river too is deep, dark, and solemn. The opposite bank is a succession of steep slopes, variously wooded, terminating in a hilly common of brown mountainous herbage, speckled with loose stones, and thinly streaked with lively green.

Mr. Gilpin says thus. “ At *Coldwell*, the front-screen first appears as a woody hill, [Rosemary Topping] swelling to a point. In a few minutes it changes its shape, and the woody hill becomes a lofty side-screen on the right ; while the front unfolds itself into a majestic piece of rock-scenery.”

“ Here,” says Gilpin, “ we should have gone on shore, and walked to the *New Weir*, which by land is only a mile ; though by water I believe, it is three.

This walk would have afforded us, we were informed, some very noble river views; nor should we have lost any thing by relinquishing the water, which in this part was uninteresting."

The walk alluded to, leads to the rocky abrupt termination of Coldwell promontory, and is called

#### SYMOND'S YAT, OR GATE:

From hence is a superb bird's-eye view of the adjacent objects, and a far-extending prospect in what may be called from Claude's pictures, the painter's map style. The near view is Salvator Rosa; the distant that of the master first named. The summit itself is a romantic green floor, walled in, without any formality, by copse-wood, and approached by a winding rocky road between high banks, under arches of hazel and underwood.



**STAGE THIRD.****SYMOND'S YAT TO MONMOUTH.***Right Bank.*

FIRST. COPPED WOOD HILL—SECOND. GOD-RICH—THIRD. WHITCHURCH—FOURTH. GREAT DOWARD—FIFTH. ARTHUR'S VALE—SIXTH. LITTLE DOWARD, AND LAYS HOUSE—SEVENTH. DIXTON CHURCH—EIGHTH. MONMOUTH.

*Left Bank.*

FIRST. NEW WEIR—SECOND. HIGHMEADOW WOOD—THIRD. TABLE MOUNT, &c. FOURTH. MONMOUTH.

All the accounts agree in stating, that Symond's Yat, [or Gate,] is not less than 500 feet above the water; and that although the direct distance by land from the river is not more than 600 yards, the course by water exceeds four miles.

The prospect forms a fine panorama of the following scenery.

N. The mountainous side of Copped wood hill, common, and here and there, rock,—*Wild scenery.*

N. W. The spire and village of Godrich, gentle green wooded pastures ; at the foot, Rocklands and Huntsholm Ferry—*Luxuriant and beautiful park and village scenery.*

W. Huntsholm, a promontory of fields and orcharding ; behind it, meadows, terminating on the other side of the river, in the flat village of Whitchurch, backed by rising ground ; in the distance, the Welch hills.—*Cheerful and good open scenery.*

S. W. The mountainous side of the great Doward, common and heath, interspersed with cottages, and enclosures. At the extreme summit, a summer house ; a very bad thing, for it draws the eye to itself from the scenery, and is never in harmony. A grotto-like *souterrain* with a rocky front, and fitted up within, would answer the same purpose, and have an interest *in se* besides—*Wild scenery without wood.*

S. Staunton church, upon the ridge of a promontory, the Buck-stone appearing at the nose of it, like a yew tree ; below, Lord Gage's, or, Highmeadow woods, in fine slope ; at the foot, green meadows and the river. On the left side anear, the rocks of the New Weir ; on the right, the rock wall of the

eastern side of the Doward, faced by high trees.  
—*Grand scenery of hanging woods.*

**S. E.** English Bicknor, cultivation intermixed with forest scenery; copse and cottage: anear, a side view of Coldwell rocks in terrific attitude; and Rosemary Topping—*Good fore-ground and distance; middle-ground insipid.*

**E.** Ruerdean wood and fields with the church in the distance; Bishop's wood and Court-field, with the semicircular sweeps of Hawkwood and Puckwood, before described, and joining Copped wood, whence we commenced the description.—*A fine mixture of undulating and broken ground, meadow, and arable, green in all its varieties, checked from gay frolicking by sedate brown.*

From hence the river proceeds in a horse shoe curve, around meadows, and pleasing prospect scenery to Whitchurch. Mr. Gilpin, says,

“Here we sailed through a long reach of hills, whose sloping sides were covered with large lumpish, detached stones, which seemed in a course of years, to have rolled from a girdle of rocks, that surrounds the upper regions of these high grounds on both sides of the river; but particularly on the left.”

If the travellers prefer the boat-passage, they will come to

#### HUNTHOLM FERRY.

**ON THE RIGHT IS, ROCKLANDS,**

now the residence of Henry Ross, esq. commanding a view of Coldwell rocks, along the fine side-screen of Copped hill ; on the left, a seventeenth century seat of the Vaughans, now a farm house. Upon the slope of the hill is a fine orchard, celebrated for the immense quantity of styre, or other rich cider, it has been known to produce. If the traveller prefers leaving the boat at Huntsholm Ferry, (and the ascent is easier to Symond's Yat) the ledge of the rocks, will bring to his view, spots worthy, "the feasting banditti" of Salvator. Just above the place where the road passes between a cleft rock, the giant Torso,\* of the great Doward shows its grand muscular outline. The effect is infinitely increased by being seen through mist or rain. It is part-mountain, part-precipice, but much injured by the rawness and straight lines introduced by lime-burning and road-cutting. Unfortunately there is no chance of time, nature's Gilpin, preventing, in that master's own words " the hand of man, miserably scratching the lovely face of nature,"

By this reach we come to the

**NEW WEIR,**

a salmon fishery, which Mr. Gilpin terms the second grand scene on the Wye. Here till lately was a lock,

\* A Torso is the trunk of a statue without limbs.

an invention known in Upper Egypt, from ancient models,\* and brought into this country from Flanders, in 1642, by Sir Richard Sutton, who is also said to have introduced clover, and sainfoin.†

The scene at the New Weir consists of exquisite crags, thrown into fine confusion by falls from the upper rim. These crags are full of projections and recesses, and heaps of ruin all shrubbed and weather-holed, and forming a most romantic variety of shelves, rude arches, clefts, and mimic towers. Between these and the opposite bank of rock-wall and hanging wood, the river, rapid and confined, roars hastily along. In front are the rich eminences forming

#### LORD GAGE'S WOODS,

rising above or lapping over each other. Along the banks is a series of meadows, of deep rich green just enlivening the dusky solemn gloom of the narrow dell. A single rock column gives an agreeable novelty to the side crags. It is only one of many others similar which were standing sixty years ago, insulated from the main wall of rock, ‡ but now either fallen, or gormandized by the ravenous lime-kiln, who, regardless of the beauties of the Wye “in grim repose expects his evening prey.”

\* Denon, i. 391.

† Bray's Surrey, i, 134.

‡ So Martin: Natural History of England, i, 341.

Of these rock pilasters, it is worth while to point out the extraordinary effect, by the following observation of Dr. Clarke.\*

"He observed near Seraibashti the most remarkable appearance caused by rocks, that he had ever seen. At first he mistook them for ruins, somewhat resembling those of Stonehenge; but, as his party drew near, they were surprised to find, that the supposed ruins were natural rocks, rising, † perpendicularly out of the plain, like a cyclopean structure, with walls and towers."

The counsel who attend the assizes, are in the habit of exploring the Wye, and, as it is said, have given name to several rocks, particularly in this part of the river, as Linnaeus called plants, and officers do newly discoverd countries, by the names of friends. This rock pillar is said to have been thus denominated *Bear-croft*, an eminent barrister, well-known to the older part of the existing generation.‡

Mr. Gilpin says, "the river is wider than usual in this part; and takes a sweep round a towering promontory of rock; which forms the side-screen on the left, and is the grand feature of the view. It is not a broad fractured face of rock; but rather a woody hill, from which large rocky projections in two or three places, burst out, rudely hung with

\* Travels, viii, 5.

† i e. Phenician, see Euripiides Hercul Fur.

‡ Cambrian Tourist, p 427,

twisting branches and shaggy furniture, which, like mane round the lion's head, give a more savage air to these wild exhibitions of nature. Near the top, a pointed fragment of solitary rock, rising above the rest, has rather a fantastic appearance; but it is not without its effect in marking the scene.—A great master in landscape has adorned an imaginary view with a circumstance exactly similar."

" *Stabat acuta sitex, præcisis usadiq; saxis,*  
   " —*dorso insurgens, altissima visu,*  
   " *Dirarum nidis domus opportuna voluerum,*  
   " —*prona jugo, lævum incumbebat ad amnem,*"

AEn. VIII. 233.

" But the most wonderful appearance of this kind I ever met with, is to be found in the 249th page of Anderson's Narrative of the British Embassy to China; where he tells us, that in Tartary, beyond the wall, he saw a solitary rock of this kind, which rose from the summit of a mountain, at least one hundred feet. Its base was somewhat smaller than its superstructure, and what was very extraordinary, several streams of water issued from it."

" On the right side of the Wye, opposite the rock just described, the bank forms a woody amphitheatre, following the course of the stream round the promontory. Its lower skirts are adorned with a hamlet, in the midst of which, volumes of thick smoke are thrown up at intervals from an iron-forge, as its fires receive fresh fuel."

“ But what peculiarly marks this view, is a circumstance on the water. The whole river at this place makes a precipitate fall;\* of no great height indeed, but enough to merit the name of a cascade; though to the eye, above the stream, it is an object of no consequence. In all the scenes we had yet passed, the water moving with a slow and solemn pace, the objects around kept time, as it were, with it; and every steep and rock which hung over the river, was awful, tranquil, and majestic. But here the violence of the stream and the roaring of the waters, impressed a new character on the scene; all was agitation and uproar; and every steep, and every rock, stared with wildness and terror.”

With Gilpin’s description, the travellers seem to have satisfied themselves. Whateley’s account is this.

“ A scene at the New Weir on the Wye, which in itself is truly great and awful, so far from being disturbed, becomes more interesting and important, by the business to which it is destined. It is a chasm, between two high ranges of hill, which rise almost perpendicularly from the water; the rocks on the sides are mostly heavy masses; and their colour is generally brown; but here and there a pale craggy shape starts up to a vast height above the rest, unconnected, broken, and bare; large trees frequently force out their way amongst them. The river too, as it retires loses itself in woods, which close immediately above,

\* The wear occasioning this fall has been lately removed.

then rise thick and high, and darken the water. In the midst of all this gloom is an iron forge,\* covered with a black cloud of smoke, and surrounded with half-burned ore, with coal, and with cinders. The fuel for it, is brought down a path, worn into steps, narrow and steep, and winding among precipices; and near it is an open space of barren moor, about which are scattered the huts of the workmen. It stands close to the cascade of the Weir, where the agitation of the current is increased by large fragments of rocks, which have been swept down by floods from the banks, or shivered by tempests from the brow; and the sullen sound, at stated intervals, from the strokes of the great hammers in the forge, deadens the roar of the water-fall. Just below it, while the rapidity of the stream still continues, a ferry is carried across it; and lower down, the fishermen use little round boats, called truckles, † the remains perhaps of the ancient British navigation which the least motion will overset, and the slightest touch may destroy. All the employments of the people seem to require either exertion or caution, and the ideas of force or of danger which attend them, give to the scene an animation unknown to a solitary, though perfectly compatible with the wildest romantic situations. §

\* It has not been worked for some years.

† They are the cymboe sutiles mentioned by Herodotus, Caesar, Virgil, &c. § P. 108—110.

Below the New Weir a continuation of the same rich scenery still arrests attention, and rocks and wood seem to push and shoulder each other for conspicuous situations. The river roars along a curve, between Highmeadow woods on the left, and the rock wall of the

#### **GREAT DOWARD,**

on the right. At the end of this reach, is a beautiful mass of rock, crowned with shrubs and pendulous creepers; in front, the river forms a pool, and is back-grounded by the summit of the Little Doward in Sugar-loaf.\* A detached cluster of rocks, called *St. Martin's*, or the *three Sisters*, skirt the river in passing down, near which, at a short reach called *St. Martin's well*, the stream is supposed to have a greater depth of water than at any other part. At the extremity of this reach, from a beautiful vale, King Arthur's plain, seen before, again presents itself, assuming a castellated form.

When light and prospect recommence at the termination of the dark windings from the New Weir, the scenery on the Doward side is mountainous common, sprinkled with rock and occasionally toothed with ledges of it. The

#### **LITTLE DOWARD,**

having been a fine British Camp, traces of three circular terraces winding in snail mount, may be dimly

\* Mr. Marklove of Berkley, has selected and painted this fine scene.

discerned ; but are only conspicuous from the heights in the forest. On the left hand are woody and wild elevations, interspersed with tame swells and hollows. The scene terminates with the

### LAYS HOUSE,

the seat of R. Blakemore, esq. at the foot of the Little Doward on the right, opposite Table Mount. In front is a rich amphitheatre of hanging wood ; on the right of which is

### NEWTON COURT,

the seat of Mrs. Griffin ; below, on the water's edge

### VAGA COTTAGE,

the property of the Rev. Henry Barnes.

Upon the turn of the reach at the Lays, the river gently serpentine through a wider valley, down to Monmouth. The right side consists of fields, forming the area of the sylvan amphitheatre, before described, and the left is made up of meadows in flat swell, and hollow, intermingled with woody ridges, and strips of fields, in front of steep side-screens of wood. Before, in the distance, is hill, and the steep banks of the river beyond Troy House, properly clothed with copse or timber. The church passed is that of Dixton.

The river is rather too low for a proper view of the scenery here, which is best seen from the road. This lowness is probably the cause why Mr. Gilpin as if gaping and sleepy, thus slabbers over a fine scene of continual change, and inimitable grouping. "Below the *New Weir*, are other rocky views of the same kind, though less beautiful. But description flags in running over such a monotony of terms. High, low, steep, woody, rocky, and a few others, are all the colours of language we have, to describe scenes, in which there are infinite gradations, and amidst some general sameness, infinite peculiarities."

After we had passed a few of these scenes, the hills, gradually descended into

### MONMOUTH,

which lies too low to make any appearance from the water ; but on landing, we found it a pleasant town, and neatly built. The town-house and church are both handsome." Thus Gilpin. The other lions of Monmouth are a ruined tower of the castle, with a fine window of the florid gothic, pretended to be that of the room where Henry V. was born ; some other windows and remains of the Priory ; fragments of town-gates and St. Thomas's church, erroneously called Saxon, but plainly of the first Norman style. The greatest curiosity is, however, the ancient gate-house. Tourists ought to stay a day at Monmouth, in order to visit the

### KYMIN AND BUCKSTONE,

from which last is to be seen a view, only surpassed by Wind-cliff, and far superior to Symond's Yat, inasmuch as it is totally void of the usual and common place, and consists of perfect forest scenery, wood, river, mountain and precipice, wholly without flat ground, and grouped in a manner completely novel, in the true superb of the picturesque. Though extending for miles, not a single map feature dilutes the sublime grandeur of this view from the Buckstone, where fancy still places the ~~Dread~~ Priest, moving the oracular rock, and dealing out the fate of nations to the intimidated worshippers.

If the time permits, there are, according to the travellers, minor views worthy notice. Monmouth from a station at Tibb's Farm, appears placed upon a semicircular ridge; near Tibb's bridge the scene is wild and romantic; from other points it appears situated upon a plain; from the banks of the Wye, the houses seem rising upon the acclivity of a hill, the church forming a principal object.\* From the hill upon the road to Chepstow is a sublime prospect, both of the adjacent vale and town, skirted in the distance by the Skyridd, Blorenge, Sugar-loaf, and other blue mountains and ridges.

Here ends the first half of the tour, which may justly be denominated "grand and beautiful."

\* Nicholson, 918.

## STAGE FOURTH.

## MONMOUTH TO TINTERN ABBEY.

*Right Bank.*

FIRST. TROY HOUSE—SECOND. PENALT—THIRD  
WHITE BROOK—FOURTH. PENN-Y-VAN HILL  
AND MAYPOLE—FIFTH. PAPER MILLS—  
SIXTH. PILSTONE HOUSE—SEVENTH. LAN-  
DOGO—EIGHTH. COEDITHEL WEIR—NINTH.  
LYN-WEIR—TENTH. TINTERN—ELEVENTH:  
FIELDING'S HOUSE—TWELFTH. ABBEY.

*Left Bank.*

FIRST. REDBROOK—SECOND.—NEWLAND AND  
CLEARWELL—THIRD. WYE SEAL HOUSE—  
FOURTH. BICKSWEIR—FIFTH. ST. BRIA-  
VELS—SIXTH. HUDKNOLLS—SEVENTH. BROOK-  
WEIR—EIGHTH. ABBEY.

THE banks of the Wye owe their beauty to a rocky base ; because only a thin coat of earth can ever be washed away, and, if it be, provided there is not such steepness as to create a mere gutter, it only breaks and improves into picturesque inequalities of

surface the formal acclivity. Had the foundations of the banks been earthy, the latter would have flattened into mere hills, with round outlines. This result of the rocky base particularly appears in this tour. The forms of the banks are of the house-roof kind, with a sameness of angular outline. Though they rise above each other in ridges, yet the usual mountainous curve is not so frequent as the straight or oblique rocky line. The cloathing, mere stumpy copse wood, will not bear close examination, as being much of the thorn character. The crags which are of the more marine kind, are often naked and uniform. The river runs sometimes stiffly, as in a trough, and often turns absolute corners, quite sharp. Yet with all these imperfections, stated merely to shew the contrast between the fine intermixed with sweet landscape in the former tour, such is the grand scale upon which nature works, that all is lost in the general effect, which is the sublime and awful, (precipice and height being the general agents,) occasionally worked up to the terrible. Vaga from Ross to Monmouth, is a fine woman with strong features, but cheered with the playful smiles of youth; from Monmouth to Chepstow she is the grave matron, stern and commanding, like the august picture of justice by Reynolds.\* In the first tour she is a princess; in the second a queen.

\* From his painting of the four Cardinal Virtues in New College Window.

The distinction of *this* tour is, that there is a greater sameness than on the former, though there is more loftiness in the banks. No rocks appear till beyond Tintern. On the left bank are very grand broad sides of mountain character, clothed with wood or heath. The right consists of meadow, wood, and village, in patches; but exceedingly picturesque and infinitely varied.

The leading feature of the river, on leaving Monmouth is its course, between woods, down (with some exceptions) to the water's edge. In the tour from Ross to Monmouth, this only occurs, precisely speaking, at the New Weir, as far as the turn to the Little Doward. In all the rest of the course, the valley is more open. That excellent Paysagist, Whateley, gives us the following rules for judging of a river-course like the present.

"A river flowing through a wood, which over-spreads one continued surface of ground, and a river between two woods, are in very different circumstances. In the latter case, the woods are separate: they may be contrasted in their forms and their characters; and the outline of each should be forcibly marked. In the former, no outline ought to be discernable, for the river passes between trees, not between boundaries; and though in the progress of its course, the style of the plantations may be often changed, yet on the opposite banks a similarity should constantly

prevail, that the identity of the wood may never be doubtful."

" A river between two woods may enter into a view; and then it must be governed by the principles which regulate the conduct and the accompaniments of a river in an open exposure; but when it runs through a wood, it is never to be seen in prospect; the place is naturally full of obstructions; and a continual opening large enough to receive a long reach, would seem an artificial cut; the river must therefore necessarily wind more than in crossing a bank, where the passage is entirely free; but its influence will never extend so far on the sides; the buildings must be near the banks; and if numerous will seem crowded, being all in one track, and in situations nearly alike. The scene however does not want variety; on the contrary, none is capable of more; the objects are not indeed so different from each other in an open view; but they are very different and in much greater abundance; for this is the interior of a wood, where every tree is an object; every combination of trees a variety; and no large intervals are requisite to distinguish the several dispositions; the grove, the thicket, or the groups may prevail; and their forms and their relations may be constantly changed without restraint of fancy, or limitation of number.

" Water is so universally and so deservedly admired in a prospect, that the most obvious thought in

the management of it, is to lay it as open as possible; and purposely to conceal it, would generally seem a severe self-denial; yet so many beauties may attend its passage through a wood, that larger portions of it may be allowed to such retired scenes, than are commonly spared from the view, and the different parts in different styles will then be fine contrasts to each other. If the water be all exposed, walks of nearly two miles along the banks become of tedious length, from the want of those changes of the scene, which supply through the whole extent a succession of perpetual variety.”\* Gilpin says of beautiful rivers, that sometimes they should come running up to the fore-ground; then hide themselves behind woody precipices; then again, when we know not what is become of them, appear in the distances forming their meanders along some winding vale.† The reaches of the Wye are in general short; for reaches may be too long, and wind too little, and may not have the course of the river traced by the perspective of one scene behind another,‡ but it is sufficient to observe of the Wye, that it has none of the characteristics of *bad rivers*, for these exhibit no bold shores, broken promontories, nor sides clothed with wood.

The first object just beyond Monmouth is on the right  
**TROY HOUSE,**  
 a seat of the Duke of Beaufort, built by Inigo Jones.

\* Whateley p. p. 82—84.

† Fosbroke’s Tourist’s Grammar, xiv. ‡ Id. i, xxxii.

It derived its name from the rivulet Trothy, and stands in meadows, on the right mouth of the steep pass, which the Wye enters, as that customary scene of retirement which it likes to inhabit. A little above Troy is Gibraltar, a neat Cottage.

Upon leaving Monmouth, the spire of the church in the retrospect, with the Kymin woods rising from a rock of great height on the left, under which the river meanders, and, to the right, Pen-y-van hill form the rich and bold scenery, which attends the first re-embarkation.\*

At the distance of little better than half a mile the river makes a grand sweep to the right, and assumes a new character. Dismissing its rocks and precipices, it rolls through lofty sloping hills, thickly covered with waving woods. All here is solemn, still, and agreeable.†

From Monmouth to Red-brook, the left bank is a steep woody ridge; the right bank more sloping and varied in surface, consists of wood and meadow intermixed in a very picturesque manner, the outline of the wood being in bays, promontories, &c. This scenery continued to Red-brook.

Mr. Gilpin says, "As we left Monmouth, the banks on the left were at first low; but on both sides

\* Cambrian Tourist.

† Nicholson.

they soon grew steep and woody ; varying their shapes as they had done the day before. The most beautiful of these scenes is in the neighbourhood of St. Briavel's castle, where the vast woody declivities on each hand are uncommonly magnificent. The castle is at too great a distance to make any object in the view."

" The weather was serene ; the sun shone ; and we saw enough of the effect of light in the exhibitions of this day, to regret the want of it the day before.

" During the whole course of our voyage from Ross, we had scarce seen one corn-field. The banks of the Wye consist almost entirely either of wood or pasture ; which I mention as a circumstance of peculiar value in landscape. Furrowed lands and waving corn, however charming in pastoral poetry, are ill-accommodated to painting. The painter never desires the hand of art to touch his grounds. But if art must stray among them ; if it must mark out the limits of property, and turn them to the uses of agriculture, he wishes that these limits may, as much as possible, be concealed ; and that the lands they circumscribe may approach as nearly as may be to nature ; that is, that they may be pasture.— Pasture not only presents an agreeable surface ; but the cattle which graze it add great variety and animation to the scene.

"The meadows below Monmouth, which ran sheltering from the hills to the water side, were particularly beautiful, and well inhabited. Flocks of sheep were everywhere hanging on their green steeps; and herds of cattle occupying the lower grounds. We often sailed past groups of them, laying their sides in the water, or retiring from the heat under sheltered banks.

"In this part of the river also, which now begins to widen, we were often entertained with light vessels gliding past us. Their white sails passing along the sides of wood-land hills were very picturesque.

"In many places also the views were varied by the prospects of bays and harbours in miniature, where little barks lay moored, taking in ore and other commodities from the mountains. These vessels, designed plainly for rougher water than they at present encountered, shewed us, without any geographical knowledge, that we approached the sea." Thus Gilpin.

On the Monmouthshire side of the river, about a mile and a half below Monmouth, is the church of

### PENALT,

situated on the side of a woody eminence, at the back of which is an extensive common. Opposite Penalt, is the Castle-imitation seat, of the Hon.—Quin, before him, of the Wyndhams.

At Red-brook hills, a little further on the left, the curling smoke, issuing from the Iron-works, forms a pleasing accompaniment to the scenery, the inspiration of which, it, for a while, suspends.\* Below are

#### **LOWER RED-BROOK TIN-WORKS.**

Such Cyclopean shops and sheds, in a beautiful Arcadia of Nymphs, Dryads, Naiads and Fauns, remind us of the discordant union of Vulcan and Venus. The grim worshippers of the God of fire, only animate with picturesque effect immense vaulted caverns; and their deity should have been wedded to Bellousia, the boisterous daughter of Æolus, from whom he derived the power of liquefying the obstinate ore.

All the left bank from Monmouth to Bigsweir is steep woody ridge, the right bank is composed of wood, meadow and village intermixed, being broader and flatter.

Two miles from Red-brook, on the left, is

#### **WYE SEAL HOUSE;**

and, on the right, in a hollow vale, nearly hidden from sight by the woody acclivities on each side, is the hamlet of

#### **WHITE-BROOK,**

where Paper Mills now occupy the ruins of the old Iron-works. The name is derived from a small

\* Cambrian Tourist.—Nicholson.

stream which falls into the Wye. Beyond it the river forms a grand sweep, flowing into an abyss between two ranges of lofty hills, thickly overspread with woods.

A little below White-brook, appears on the left side a considerable eminence, called

**PEN-Y-VAN HILL,**

the summit of which usually exhibits a May-pole, around which the Peasantry, now or recently, celebrated the Roman Floralia, called by us May-games, with dances and feasting.

At Wye Seal is the fine broad side of a mountainous heath in full front. It is very large steep and lofty, and has a grand effect, it is part of the left bank. The ground upon which the May-pole stands, is the point of a promontory, which projects from the ridge in a most picturesque form, and widens down to its base.

Between this hill and the river, lie the ruins of the ancient mansion of

**PILSTONE,**

humbled to the mere appendages of a farm. On the opposite side of the river, amidst grand scenery and hill luxuriantly mantled with wood, stands

**BIGS-WEIR HOUSE,**

late the residence of General Rooke, long M.P. for the county of Monmouth and a descendant of Sir George

Rooke, who took Gibraltar. The house stands at an easy distance from the river, on a gentle rise, which gradually swells into an extensive hill, on whose summit are the remains of the Castle of

### ST. BRIAVELS.

At Bigs-weir the scene is uncommonly grand. The left bank consists of the steep mountainous Hudeknolls, shooting in bold broken outlines into the river. The right bank falls back into a large semicircular concavity hemmed in by a steep ridge of wood. In this hollow is situated the village of Landogo.

Here, one of the accounts \*. makes the following remark. “The voyager will lose one interesting feature almost peculiar to the Wye; we allude to the numerous weirs, that obstruct its navigation, when the tide is out; but at which time, these minute cataracts (if we may be allowed the expression) form a pleasing contrast to the smooth surface of the intervening pools. At high water the tide flows over them, and makes the river appear perfectly level.

“We have hitherto only had occasion to notice New-weir and Bigs-weir; but from the latter to a considerable distance below Tintern Abbey, they occur very frequently, scarcely half a mile from each other.”

From hence a long reach, with Tiddenham Chace Hill, rising conspicuously in front, leads to the beautiful village of

\* Excursion from the source of the Wye, &c. p. 55.

### LANDOGO.

It stands upon a lofty hill, whose indented side is mantled with deep woods; and cottages are intermingled. Here the river forms a smooth bay. The Hudknolls make a fine back-ground to this scene. From the brow of the hill behind, called Cleiadon Shoots, is a pretty view of the river and village. In winter a cascade falls from the abrupt eminence.

### CLEIADEN SHOOTS,

"Dont tell me" says a lady "of cascades, the best cascade is from a tea-pot into a cup," and certainly a mere spout has no higher character, Whateley says "several little falls in succession are preferable to one great cascade, because there is in a single sheet of water, a formality which nothing but height and vastness can remedy ; but the beginning should always be concealed, either by wood, or sometimes by a low broad bridge."

The ingenious Miss Mitford's \* sentimental description of her feelings upon view of the Trenton falls in North America, exhibits an effect of cascades hitherto unnoticed. "In a few minutes we stood below the first fall; the whole volume of the river here descends fifty feet at a single leap; the basin which receives it, is swollen into a deep abyss; and the dizzy whirl and tumult of the water is almost over-

\* Tales of American Life, vol. 3, p. 89. &c.

powering. We ascended at the side, and, at the level at the top of the fall, stood under an enormous shelf, overshadowing us almost at the height of a cloud, and advancing a little further the whole grand sweep of the river was before us. It was a scene of which I never before had any conception, and I confess myself inadequate to describe it. To stand in the bed of a torrent which flows four miles through a solid rock, at more than a hundred feet below the surface, to look up this tremendous gorge, and see as far as the eye can stretch, a river rushing on with amazing velocity, leaping at every few rods over a fall and sinking into whirlpools, and sweeping round projecting rocks constantly and violently; to see this and then look up as from the depth of the earth to the giant walls that confine it piled apparently to the very sky, this is a sensation to which no language that would not seem a ridiculous hyperbole could do justice.

"When the first surprise is over and the mind has become familiar in a degree, with the majestic scope of the whole, there is something delightfully tranquilizing in its individual features. We spent the whole day in loitering idly up the stream, stopping at every fall and every wild sweep of the narrow passes, and resting by the side of every gentle declivity, where the water shot smoothly down, with the surface as polished, as if its arrowy velocity were to sleep at a transparent fountain. Nothing is more beautiful than water, look at it when you will, in any of its thousand forms, in motion, or at rest dripping from the moss of

a spring, or leaping in the thunder of a cataract, it has always general, surpassing, beauty, its clear transparency, the grace of its every possible motion, the brilliant shine of its foam, and its majestic march in the flood, are matched, unitedly, by no other element. If objects that meet the eye have any effect on our happiness, water is among the first of human blessings. The inspired writers use it constantly as an image for gladness, and chrystral waters is the beautiful type of the apocalypse for the joy of the new Jerusalem. I bless God for its usefulness, but I say because it is an every day blessing that its splendour is unnoticed. Take a child to it and he claps his little bands with delight, and present it to any one in a new form and his senses are bewildered. The man of warm imagination who looks for the first time on Niagara, feels an impulse to leap in which is almost irresistible. What is it but a delirious fascination ? the same spell which in the loveliness of a woman, or the glory of a sunset cloud, draws you to the one, and makes you long for the golden wings of the other. I trust that I shall be forgiven this digression ; it is one of feeling ; I have loved the water from my childhood, it has cheated me of my sorrows when a home-sick boy, I have lain beside it on a summer's day when an idle student, and deliciously forgot my dry philosophy ; it has always the same pure flow, and the same low music, and is always ready to bear away our thoughts upon its bosom, like the Hindoo's flowers to an imaginative heaven. Such are grand water-

falls ; but even in those of a humbler kind, their silvery radiance, which moonlight admirably harmonizes, is further to be noticed, nor do we sufficiently appreciate the effect of that light, as beautifully exhibited in the following apostrophe. ‘The light lay softly upon the hills, the thin exhalations rose up and floated just palpably in the air, and a scent of wild flowers was abroad as if the fairies were dancing on them, in every green nook of the wilderness.’ I believe moonlight is sent to the feelings, it certainly makes some men better, there is an influence about it which cannot be greatly resisted, which glides into the heart with its subtle power, stealing away its grossness, and covering its dark thoughts like the ministry of an angel.”

From hence the Wye becomes a tide river, and the result is, that the translucent stream, which had hitherto alternately reflected, as in a mirror, the awful projection of the rocks and the soft flowery verdure of its banks, is affected by the influence of the tide, and rendered turbid and unpleasing to the eye.\*

#### COEDITHIEL-WEIR,

a large fall of water next occurs.

About a mile further on the left bank of the river is

#### BROOK-WEIR,

a populous little hamlet, one of those little ports, the formation of which was so encouraged by Henry

and Elizabeth, when the nobility to get rid of the lead, wool, and other articles upon their estates, supplied the merchants with money, who, from factors, at last became principals.\* The trade is carried on with Bristol; the freights, chiefly, corn, hoops, and faggots.

Leaving Brook-weir, one bank of the river is fringed with a thick woody acclivity; and on the other are some rich meadows, which terminate at the village of Tintern.

Upon rounding the point at Lyn-weir, the church of Tintern, only a few yards from the water's edge, has a singular and picturesque appearance. A house formerly belonging to the family of Fielding, was battered, says Tradition, by the parliamentary troops from the brow of the hill, on the opposite side of the river, where there has certainly been an encampment.

At Tintern we soon reach the celebrated ruin of  
**THE ABBEY,**

estimated with its appendages, the most beautiful and picturesque view on the river. Mr. Glover considers this opinion, as chiefly founded upon the ruin; and the declaration of Sir R. C. Hoare is, that "this Abbey (as to the first coup d' œil) exceeds every ruin he had seen either in England or Wales." The fact is, that the scenes on the Wye are not proper subjects of comparison; that Tintern ranks in the

\* Lodge's Illustrations of British History, vol. 2. p. 211.

scale of interest with any; but that such interest, though of equal strength, is of distinct character. One is curious and beautifully dressed rock, as Coldwell; another, picturesque craigs, as the New Weir; a third, as Abbey Tintern, a fine woody amphitheatre brought into double effect by the ruin; a fourth as Windcliff, a grand assemblage of precipice, and irregular abyss.

“A paltry ruin is of no value; a grand one is magnificent, and should be either of a Castle or Abbey.\*” Thus Gilpin. “Ruins,” says Whateley, “make fine changes; they are a class by themselves, beautiful as objects, expressive as characters, and peculiarly calculated to connect with their appendages into elegant groupes; they accommodate themselves with ease to irregularity of ground, and their disorder is improved by it; they blend intimately with trees and with thickets, and the interruption is an advantage, for imperfection and obscurity are their properties; and to carry the imagination to something more than is seen, their effect. They may for any of these purposes be separated into detached pieces; contiguity is not necessary, nor even the appearance of it, if the relation be preserved; but straggling ruins have a bad effect, when the several parts are equally considerable. There should be one large mass to raise an idea of greatness to attract the others about it, and to be a common centre of union to all. The smaller

\* Gilpin’s Northern Tour, i, 67.

then mark the original dimensions of one extensive structure ; and no longer appear to be the remains of several little buildings.\* In general the architectural characters of ruins should not be nakedly exhibited, but they should be mixed with trees. † It is further to be observed, that though the Gothic style of architecture will harmonize with the wild scenery of unimproved and unperverted nature, the Grecian is offensively incongruous. In fact no style whatever has so much effect as the Gothic,‡ “an effect more imposing,” says Mr. Payne Knight, “than any perhaps to be found in other works of man.” A few fragments scattered round the body of a ruin are proper and picturesque. They are proper, because they account for what is defaced, and they are picturesque because they unite the principal pile with the ground, on which union the beauty of composition in a good measure depends.§ This addition is utterly destroyed at Tintern by its situation within a mob of houses, through which we are obliged to fly to the interior for the repose necessary to any pleasurable feeling of the effect of the ruin. For *solitude*, *neglect* and *desolation* are the proper characteristics of ruins || Gilpin further adds that, “*ruins* by means of planting, should sometimes exhibit a *distant view*,

\* Whateley, 131.

† Price, i. 18.

‡ Knight: on Taste, 168. 178.

§ Tourist's Grammar.

|| Ib. xxxiv.

and sometimes one at hand ; here the *whole*, and there some *distinguished* part.\*” The elevation of the ground and the natural woodiness of the country, supply both these qualities at Tintern.

Mr. Gilpin says, “ *Tintern-Abbey* occupies a gentle eminence in the middle of a circular valley, beautifully screened on all sides by woody hills, through which the river winds its course ; and the hills, closing on its entrance and on its exit, leave no room for inclement blasts to enter. A more pleasing retreat could not easily be found. The woods and glades intermixed ; the winding of the river ; the variety of the ground ; the splendid ruin contrasted with the objects of nature ; and the elegant line formed by the summits of the hills which include the whole make altogether, a very enchanting piece of scenery. Every thing around breathes an air so calm and tranquil, so sequestered from the commerce of life, that it is easy to conceive, a man of warm imagination, in monkish times, might have been allured by such a scene to become an inhabitant of it.

“ No part of the ruins of Tintern is seen from the river, except the Abbey-church. It has been an elegant Gothic pile; but it does not make that appearance as a *distant* object which we expected. Though the parts are beautiful, the whole is ill shaped. No ruins of the tower are left, which might give form

\* Tourist’s Grammar, xxxviii.

and contrast to the buttresses and walls. Instead of this, a number of gable-ends hurt the eye with their regularity, and disgust it by the vulgarity of their shape. A mallet judiciously used (but who durst use it ?) might be of service in fracturing some of them; particularly those of the cross aisles, which are most disagreeable in themselves, and confound the perspective.

" But were the building ever so beautiful, encompassed as it is with shabby houses, it could make no appearance from the river. From a stand near the road it is seen to more advantage.

" But if *Tintern-abby* be less striking as a distant object, it exhibits, on a nearer view, (when the whole together cannot be seen,) a very enchanting piece of ruin. The eye settles upon some of its nobler parts. Nature has now made it her own. Time has worn off all traces of the chisel; it has blunted the sharp edges of the rule and compass; and broken the regularity of opposing parts. The figured ornaments of the east window are gone; those of the west window are left. Most of the other windows, with their principal ornaments, remain.

" To these were superadded the ornaments of time. Ivy in masses uncommonly large, had taken possession of many parts of the wall, and given a happy contrast to the grey-coloured stone of which the building is composed; nor was this undecorated.

Mosses of various hues, with lichens, maiden-hair, penny-leaf, and other humble plants, had overspread the surface, or hung from every joint and crevice. Some of them were in flower, others only in leaf; but altogether gave those full-blown tints which add the richest finishing to a ruin.

" Such is the beautiful appearance which Tintern Abbey exhibits on the outside, in those parts where we can obtain a nearer view of it. But when we enter it we see it in most perfection; at least if we consider it as an independent object, unconnected with landscape. The roof is gone, but the walls, and pillars and abutments which supported it, are entire. A few of the pillars have indeed given way; and here and there a piece of the facing of the wall; but in corresponding parts, one always remains to tell the story. The pavement is obliterated; the elevation of the choir is no longer visible; the whole area is reduced into one level, cleared of rubbish, and covered with neat turf closely shorn, and interrupted with nothing but the noble columns which formed the aisles and supported the tower.

" When we stood at one end of this awful piece of ruin, and surveyed the whole in one view, the elements of air and earth, its only covering and pavement; and the grand and venerable remains which terminated both, perfect enough to form the perspective, yet broken enough to destroy the regularity—the eye was above measure delighted with the beauty,

the greatness and the novelty of the scene. More *picturesque* it certainly would have been, if the area unadorned, had been left with all its rough fragments of ruin scattered round ; and bold was the hand that removed them ; yet as the outside of the ruin, which is the chief object of *picturesque curiosity*, is still left in all its wild and native rudeness, we excuse, perhaps we approve, the neatness that is introduced within ; it may add to the beauty of the scene ; to its novelty it undoubtedly does." Thus Gilpin: Whateley's description of the Abbey (p.p. 133. 134.) is a mere catalogue of the objects to be seen, and therefore omitted. He concludes with saying that "the whole suggests every idea, which can occur in a seat of devotion, solitude, and desolation."

The rule of the Cistercian monks, who were great agriculturists, was to chuse sequestered spots of exquisite *picturesque* beauty.

Netley, near Southampton, is a striking specimen ; and, by taking in the offscape, a picture in the whole finer than Tintern ; but not as a limited landscape. The chronicle of Tintern Abbey states, that William Fitzosbert, Earl of Owe in Normandy, was presented by the Conqueror with the manors of Wollaston and Tiddenham, for the maintenance of a garrison and forces, to effect conquests over the Welch. He left a son, Richard, who had the same privileges ; and Richard had issue, Walter. This Walter, after

his ancestors and himself had acquired all Netherwent and half of Gwent, then founded Tintern Abbey in the year 1131.\* Thus the *Abbey Chronicle*; and here it is fit to make a short pause. Leland says “there was a sanctuary graunted to Tinterne, but it hath not been usid many a day.”† It is well known that sanctuary was annexed to most of the Welch Churches; that these were built at, or near Druidical places of worship, ‡ and that those of Christian appropriation, deserted by the British clergy, were favorite spots for donations to abbeys among the Anglo-saxons, that they might not disgust the prejudices of the conquered.§ Theodorick, a christian prince, had a palace just by. There is room to think, that Walter, the first founder, by way of *amende honorable*, for his conquest over the Welch, did, like Canute at Edmondsbury, found an abbey upon a spot previously sanctified. This foundation was, however, far from complete, for William Marshall, Earl of Pembroke, in his confirmation charter, dated 7. Henry iii, mentions donations of his ancestors and other founders and donors; as also the gift of Trelleck, a Druidical spot, by Gilbert and Richard Strongbow.¶ Walter dying in 1132, only one year after the foundation, without issue, and

\* Dugdale's *Monasticon*, i. 724.

† *Collectanea*, i. 104.

‡ Rowland's *Mona Antiqua*. p. 291.

§ *XV Scriptores*, p. 60

|| Dugdale, i. 723. ¶ The term Bow was a common cant expression variously applied. See Douce on *Shakspeare*.

of course, without time to finish such a pile of building, was succeeded by Gilbert, his brother and heir first Earl of Pembroke, surnamed Strongbow, a term of the day for a great warrior; not implying skill in archery, which men at arms did not use. He died in 1148, and was buried at Tintern. To his titles and estates succeeded his son Richard Strongbow. He died in 1178, and left an only daughter Isabella, she was married to William Marshall, the elder, who died and was buried at the Temple, London, in 1219. The issue of this William and Isabella was five sons and as many daughters. The former were all successively Earls of Pembroke, brother after brother, but died childless. Matilda, the eldest daughter, married Hugh Bigot, Earl of Norfolk and Suffolk, by whom she had a son, Hugh. This last Hugh was the father of Roger Bigot,† who, as William of Worcester asserts from the *Abbey Obituary*, built the church of Tintern, which was consecrated for divine service in 1287. His arms were accordingly placed in the east window. Upon the supposition, that the date of the foundation is always that of the fabrick, a position which instances beyond number confute, this date of William of Worcester, is denied, but unjustly. The church is in all its parts a unique whole, a copy of Salisbury Cathedral, built only a few years before ; and whatever were the former buildings, (like Chepstow Castle, of the same

style of architecture, and belonging to Roger;} they were both mixed up in the same fabrick, and probably by the same workmen. At Chepstow there are external marks of this alteration, but at Tintern none at least visible; possibly because there is no access to the crypt; all is of the 13th century, i. e. in the words of Mr. S. Lysons, "simplicity and elegant ornament."

The resemblance between this church, and that of Netley, of the same sera, is strong. The west window has the mullions perfect, and most beautiful they are, in pattern. Still reasonable doubts may be entertained whether the church was even complete in 1287: for the great eastern window, of nearly the whole width of the choir, and carried almost as high as the vaulting, is of the style of the next century.† It was stripped of its lead in the wars of Charles I., and as the length of the church is 228 feet, the breadth 150, of course the height of the vaulting was (according to the usual rule), of the last admeasurement.‡ When the door of the Abbey is thrown open, the sudden effect is astonishing. Mr. Newell says in his Scenery of Wales (p. 102). "The best views are of the interior, and I know not a finer, than from the right hand corner, soon after you enter the western door. Seen in front, or from the river, it

\* Dugdale ubi supra.

† Id. p. 53.

‡ Willis's Cathedrals, ii. 763. William of Worcester makes it only 11 fathoms, i. e. 66 feet.

is deformed and encumbered. I have known the south window selected as a study."

Whatever may be the offence to the picturesque in landscape consideration, by ironing the surface of grass, as if it were linen, and keeping the interior of the church in the state of green lawn, it is indispensable, if people are to walk about it pleasantly. It is evident too, that it gives a mighty effect to the architectural beauty of the interior, by not distracting the eye from its elegant proportions: leaving the whole an unincumbered view; and adding a solemn vacancy, which introduces reflection and pensiveness. The best situation which the Tourist can take, for the finest views, is just on the right side after entering the door. The grand back-ground, seen through the east-window, is truly sublime. The ivy especially on the right side of the nave, clusters in a manner which no scene of the kind ever surpassed, perhaps never equalled—and all this in a spot, around which nature has spread an awful holiness. It is a hermitage scene: no flaunting flowers, or yellow heaths: but the attempered sober majesty of religion where the heights reduce the glaring day to a meek twilight, and a serene dark green of unvarying wood preserves the mind from any incongruous intrusion.

Such, even in ruin, is *holy Tintern*: what would it be, if entire, and as anciently "with storied windows richly dight." The splendid hues would form a singular contrast to the gloomy grandeur of its shadowy

recesses. The changes of the day and season would vary the effect, and give a new aspect to the objects of illumination. The rays of the sun at noon, streaming through the stained glass, would communicate its vivid tinge to the rude effigies in marble, and heraldic distinctions, with which the tombs and monuments were decorated. The approach of evening would deepen this visionary tone, and night add an indescribable solemnity. The moon in a cloudless sky, shedding her beams through the painted glass on the dim shrines and fugitive memorials of the dead, in the immense nave, would form an imposing combination with the glimmering alters of the deity, and a martyrdom, or mournful story of the passion, vividly depicted in an elevated compartment of the window.—The whole would acquire a nameless character from the stillness of an hour, broken only by the echoes of a solitary foot-fall, or the melancholy cry of the birds of night.

"In the dark ages, when the mind was more open to notions of preternatural agency, and the imagination less under the control of reflection, the effect of such a scene must have been incalculable. A monk, or "pale-eyed virgin," at their orisons, or even a steel-clad knight of the cross, pacing the cold stone floor at midnight, in performance of his vow, and impressed with the prevailing belief, that the spirits of the deceased were nightly permitted to revisit the abodes of the living, might well raise their

eyes to the lofty casement, in apprehension that some sainted figure would descend from its station on the glass, and reveal a messenger from another world. For even an ordinary mind might think,

In such a place, as this, at such an hour,  
If aught of ancestry can be believed,  
Descending angels have conversed with man,  
And told the secrets of the world unknown."\*

The admirable effect of fine architectural buildings by moonlight is well known; and men of fancy and sentiment have happily applied the rule to this supreme ruin. One of them thus depicts his wishes with which persons of taste will coincide, except with regard to the ghost part, upon which there will probably exist much difference, if not of opinion, at least of inclination.

"The great tree," he says, "or vegetable rock, or Emperor of the Oaks (if you please), before which you and I bowed with a sort of reverence in the fields of Tintern, and which for so many ages has borne all the blasts and bolts of Heaven, I should deem it a gratification of a superior kind, to approach again with "unsandaled foot" to pay the same homage, and to kindle with the same devotion.—But I should find amidst the magnificent ruins of the adjoining Abbey, something of a sublimer cast, to

\* This fine passage on stained glass, is from the Literary Gazette of July 12, 1817, p.p. 26. 27.

interest and give poignancy to my feelings. I must be alone. My mind must be calm and pensive. It must be midnight. The moon half veiled in clouds, must be just emerging from behind the neighbouring hills. All must be silent, except the wind, gently rushing among the ivy of the ruins.—The river lulling, by its faint murmurings, its guardian genius to repose, and the owl whose funereal shriek would sometimes die along the walls in mysterious echoes. I should then invoke the ghosts of the Abbey; and Fancy, with one stroke of her magic wand, would rouse them from their dusty beds, and lead them into the centre of the ruin. I should approach these shadowy existences with reverence, make enquiries respecting the customs and manners, and genius and fate of antiquity, desire to have a glimpse of the destiny of future ages, and enter upon conversations which would be too sacred and even dangerous to communicate.\* ”

Now Tintern would be a most unfortunate spot for visits of speculation concerning future destinies, at least in the minds of old women, and poets, (who resemble in many points old women) for Superstition and Imagination are relatives. It is a singular coincidence, that two kings sought refuge at Tintern, and only left it to meet violent deaths, viz. Theodoric, King of Glamorgan, (of whom under the *histor-*

\* Reed's Remains. p. 164.

*ical part, and King Edward ii.\* who fled here from the pursuit of his "she-wolf."†*

*Of the scattered remains,‡ many fine capitals of rich foliage, and beautiful mouldings, with quater-foils, rosettes, , and finely-proportioned ogees, are interesting to the antiquary. There are also broken effigies of a knight in chain mail, § a pavache shield, and crossed legs, as a Crusader, or a Vowee to take the cross; of an image of the Virgin Mary ; and a third of less easy ascription. The figure of the knight is ascribed to Gilbert Strongbow, upon the authority of his interment here, mentioned by the Abbey Chronicle. It has been doubted, because he has been also said to have been buried at Dublin and at Gloucester.*

The term may have been used from celebration of the funeral service in those churches, from respect of benefactions. Thus Queen Elizabeth was buried, and a picture of her tomb placed in numerous churches.¶ The custom was continued at least till the last

\* He was here on October 14th. 1326, and removed to Chepstow, for on the 20th. he was there. Palgrave's Parl. Writs. vol. ii. div. 2. Kipp. p. 295.

† Smyth's Berkeley M. S. S. p. 336.

‡ Removal of the Monuments, in clearing the interior, was foolish and injurious, for no purpose whatever.

§ Sir S. R. Meyrick, says of Roger de Bigod.

¶ Fuller's Church History, Cent. xvii, p. 5. See too Strype's Stowe, and Maitland.

century, even with respect to clergymen who held two livings, the burial service being performed in both their churches, and entries made accordingly in the registers.\*

This of Tintern is, by the style of the armour, undoubtedly of the 12th century, and therefore, most probably, refers to Gilbert Strongbow. The rude sculpture of the hand has given rise to an opinion that he had five fingers.

The third effigy is that of a Saint, wrongly called an Abbot, though under a niche. It is in bas-relief, lying upon bars; and seems to allude to that passage of the Golden Legend,† in the life of St. Laurence, where Decyan says, "brynge hyder a bedde of iron yt Laurence contymax may lie thereon," which bed has been converted into a gridiron, as the symbol of that saint.

\* Thus concerning the Author's great Grandfather, who was rector of Acton Scott, and vicar of Diddlebury, county Salop, who died in 1726, there are burial entries in the registers of both parishes.

† Fol. cxxxv, Ed. 1503.

(signature)

## STAGE FIFTH.

## TINTERN ABBEY TO CHEPSTOW.

*Right Bank.*

FIRST. NEVETT'S—SECOND. WINDCLIFF—  
 THIRD. LOVER'S LEAP—FOURTH. PIERS-  
 FIELD WALKS—FIFTH. TWELVE APOSTLES  
 —SIXTH. CHEPSTOW CASTLE.

*Left Bank.*

FIRST. BANNAGOR CRAGS—SECOND. FRYER'S  
 ROCKS—THIRD. LANCAUT—FOURTH. PIERS-  
 FIELD BAY—FIFTH. TIDDENHAM ROCKS  
 —SIXTH. TUTSHILL.

**M**r. Gilpin says, “the country about Tintern Abbey hath been described as a solitary, tranquil silence; but its immediate environs only are meant. Within half a mile of it, are carried on great iron-works, which introduce noise and bustle into these regions of tranquility.

"The ground about these works appears from the river to consist of grand woody hills, sweeping and intersecting each other in elegant lines. They are a continuation of the same kind of landscape as that about Tintern Abbey, and are fully equal to it.

"As we still descend the river, the same scenery continues; the banks are equally steep, winding, and woody; and, in some parts diversified by prominent rocks, and ground finely broken and adorned.

"But one great disadvantage began here to invade us. Hitherto the river had been clear and splendid, reflecting the several objects on its banks. But its waters now became oozy and discoloured! Sludgy shores too appeared on each side; and other symptoms which discovered the influence of a tide." Thus Gilpin.

The ground of the right bank of the river, on which stand, **Abbey Tintern**, **Windcliff**, **Piersfield**, and **Chepstow Castle**, consists of an indented or scalloped outline, forming bays and promontories. The foundation or base of this outline, is a hollow horseshoe concavity, like that of a Greek theatre, but infinitely larger, in the middle of which is a gentle elevation the site of the **Abbey**. In short take the capital letter **S**, and join on to it, at the lower curve, a capital **C**, with the arch uppermost, or make a serpentine line, and join to it, at the bottom, a convex semicircle; **Windcliff** will then be at the top of the

letter S, or line, and Tintern Abbey in the middle of C, or the semicircle.

The taste displayed in the situation of the Abbey (that of Greek Temples) is conspicuous, for it would have been buried, had the area been flat, by the immense height of the surrounding sylvan amphitheatre, and its parts would have appeared diminutive; but as it is, nature and art assist each other. The foreground is not naturally poor, and is further gloriously enriched by the ruin: The river, after skirting the Abbey sideways, turns short to the right, and from hence commences a new character of Wye scenery; the leading feature is precipice, in all its massy grandeur, relieved in places, but partially, by wood. The height is tremendous; the acclivities often such as not to be stood upon; occasionally undermined by the river; which, thus runs under an arch, and the outlines, ridges intercepting each other, or over lapping. The winding water-course makes promontories of the shore, first on one side, then on the other. Soon after leaving the Abbey, the long line of

### BANNAGOR CRAGS

forms a perpendicular rampart on the left, wholly bare, except where a few shrubs spring from the crevices, or fringe their summits; on the opposite side, the river is skirted by narrow slips of rich pasture, rising into wooded acclivities, on which towers the Windcliff, a perpendicular mass of rock, overhung

with thickets. The river base of Windcliff is at a house called

### NEVETT'S.

The ground rises in steps. On the edge of the water are narrow slips of pasture in a convex form, winding round a steep bank of rock and thicket. Above this is a flat plateau of table-ground, divided into fields, with a good house in the centre. Behind, rises

### WINDCLIFF.

a giant with a hairy skin of wood, and a head with enormous teeth of rock, accompanied with other hilly Polypheuses of inferior terror of character. This is the first of three peninsulas, and the scenery as viewed from Tiddenham Chace, is so wild and grand as to defy verbal description. It corrects the base of Windcliff, terraced and formal, but pleasingly unusual. From the boat, the scene cannot equally be embraced in all its great features:

This wild spot terminates at Windcliff, which forms one extremity, of the Piersfield amphitheatre. Fancy without vision cannot convey correct portraits of the most common objects of nature; and it is therefore better to say, that the bay of Piersfield presents a *panorama* of hanging wood, rock scenery and deep abyss; not simply grand, but dreadfully sublime; and that not by mere naked cliffs, as the Bullers of Buchan; but clothed precipices of savage

grandeur, like the terrific gorgeness of the Indian warrior.\*

After doubling Windcliff, the boat enters an abyss hemmed in by the heights of Piersfield on the right shore, and of Tiddenham on the left. In the centre is the second peninsula of

### **LANCAUT,**

partly flat, partly a slope from Tiddenham Chace. The river encircles on the left, a farm of good meadows, with a house upon it, called

### **LANCAUT COTTAGE.**

The church is also to be seen. On the right, are twelve curious

### **PROJECTING ROCKS,**

bearing the names of the Apostles, and a thirteenth denominated St. Peter's Thumb. They resemble the bastions of a castle, and return a surprising reverberation of sound. Of the *Lover's Leap*, mention will be made hereafter:

The next and last reach brings the tourist into

### **PIERSFIELD BAY,**

and sight of Chepstow Castle, which lines a projecting ridge of rock, that forms the third isthmus. It stands upon the highest part of an immense perpendicular-sided crag. The grand feature of the view,

\* Descriptions in detail are given.

beyond that of other castles, is the commanding elevation of the mutilated keep, which assumes a very picturesque attitude, and gives a sublimity to the whole, that otherwise would look like a mere town-wall, i. e. be too low, and in the ruined parts heapish.

The new iron bridge is elegant, light and airy, but introduces an inharmonious formality into the general scene. The old bridge of carpentry, on the Roman model, was a real curiosity ; being a bridge mounted like a school-boy on stilts, in the attitude of going to walk.\*

#### TIDDENHAM ROCKS

and Tutshill Slope, on the left, are in fine accordance as well as the fore-ground of crags.

\* A good view of it is given by Kip, in Sir R. Atkyns' Gloucestershire.

## STAGE SIXTH.

## CHEPSTOW TO WINDCLIFF.

FIRST. CHEPSTOW CASTLE, CHURCH, &c.—  
SECOND. PIERSYFIELD—THIRD. WINDCLIFF.

**C**HEPSTOW Archdeacon Coxe says, that “he had seldom visited any town, whose picturesque situation surpasses that of Chepstow,” and Mr. Wyndham asserts that the “beauties are so uncommonly excellent that the most exact critic in landscape, would scarcely wish to alter a position in the assemblage of woods, cliffs, ruins and water.”

The first object is the

## CASTLE,

lining the whole length of a projecting rock, and a very fine remain. Chepstow merely signifies mark, et-place; but under the name of Estbrighoel or Striguil, the castle is mentioned in Domesday book; and is said to have been built by William Fitzosborn, Earl of Hereford, killed in 1070, who erected it out

of the ruins of the adjacent Caerwent, or *Venta Silurum*. Grose affirms it to have been the work of some of the Earls of Pembroke. The remains show (as will soon appear,) that the old castle was nearly all taken down, and rebuilt in the 13th century.\* The Duke of Beaufort holds it by descent, from the Herberts.

Castles were built according to the form of the ground; that of Caerlaverock being a triangle; and Chepstow castle is a parallelogram, upon a tongue of land, consisting of successive courts or baileys, flanked on the land side by an immense ditch and town walls; on the other side by the Wye.

The entrance is by a gateway with round towers, between them a machicollation. The former were considered necessary, like arms for the human body, to protect the entrance; and the latter was used for throwing down stones and torches upon the enemy, and water, if he should attempt to burn the gates.† These last remain, and consist of planks, covered with iron plates laid upon a strong lattice, and fastened by iron bolts. It was usual to case gates with iron or leather against fire.‡

Within one door is the original wicket, about three feet high, and only eighteen inches broad; and is

\* The Castle is mentioned in Collins' Peerage, ii, 30. vii. 466, Ed. 1761.

† Alberti de re edificat. 4to. Par. 1512, fol. iv, a.

‡ Id. iv, b.

cut out so as to leave a very high step. It is even smaller than a coach door. Grooves for a portcullis, and two large round funnels, appear in the arch, for pouring down melted lead and boiling water. On the left of the gate runs a wall, with a round tower and square stair-case turret at the corner. The whole aspect is feudally grand.

From this you enter the *second court*, as it is called, consisting entirely of the ancient offices and apartments of the modern keeper. On the right hand is *what is called* the hall, and kitchen; which have windows of the style of the 13th century, and stairs lead from it into the hall. It is a small room, a servants', not a castle hall. There was a cistern for rain water, and the pipe ran through the wall.

All this court was, in this, and most other castles of the æra, expressly devoted to the servants and garrison. Whoever has read the denominations and number of apartments in ancient castles,\* will also know, that antiquaries themselves cannot elucidate them all, much less ignorant *cicerones*.

There are said to have been sixteen towers. A line of communication, i. e. a terraced walk, at least now, runs inside the outer wall, along the whole building, ascending by steps from tower to tower. In the old Norman keep, this gallery used, in like manner, to run under arches, round the whole inside.

\* See Leland's Collectanea, ii, 658.

'This being a 13th century castle, where the defence consisted of numerous towers, not one only, the line of communication was altered accordingly. Passing by the vain attempt to identify shells of apartments, not now to be appropriated, it is fit to proceed to the principal building, now called the *chapel*, but, in fact the site of the first castle, and composed of part of it.

At Hedingham, in Essex, a Norman keep remains in high perfection.\* Within the building are numerous arches, in stories over each other, with passages in the wall all round, and *across the middle* is one immense round arch, apparently to strengthen the roof, upon which men and engines were placed. A curtain or partition thus divided the apartment into two. Now at Chepstow, upon one side of the chapel, we see half this immense arch walled up, showing, that the old fabric was much higher than the present; and outside the same wall, are Roman bricks.

This then was a part of the old Norman castle, worked into a new building of the 13th century, and was only the middle of the old keep; for Saxon keeps being on the very outward wall of the castle area,† the ancient building stood upon the edge of the rock over the Wye. A range of niches is seen within, ascribed to statues of the twelve Apostles, but usual

\* Engraved in the *Encyclopedia of Antiquities*, vol. i, pl. castellation.

† King's *Munimenta Antiq.* ii. 29.

in Norman keeps, and called by presumption, seats for the guard, or attendants. In castles, the chapel was commonly not the most striking edifice; and as this beautiful remain has apartments above, there is every reason to think, (according to the author's opinion founded upon inspection) that the lower part was not a chapel, but the grand hall, of which a beautiful window, towards the Wye, was the oriel window.

In double or treble castles of the latter styles, the grand hall, as at Raglan, frequently formed the centre. The upper apartments were for visitors. The oriel window is beautiful, in the manifest style of the 13th century, having slender shafts of columns and rich capitals of foliage. It was rendered impervious to missile weapons by a terrace and wall, upon the very edge of the cliff, as at Godrich.

In some accounts of the castle,\* it is said, not by natives of our sister island, but certainly some of the Bull family, that *there is no trace of a fire-place in the whole building, but that twenty-four chimneys remain*, one of which is handsomely decorated on the outside, and glazed within to prevent the accumulation of soot. Now in one of the towers, *which has a fire-place* of the flat arch of the last Gothic æra, was imprisoned Henry Martin, (a Regicide, who signed

\* Nicholson, col. 364, 305.

the warrant for the murder of Charles I. but being too contemptible to be dangerous, his life was spared upon condition of perpetual confinement, or rather surveillance.

Chalmers says, that he was “only a parliamentary buffoon,” \* and though party principles may explain the cause of the hospitality and friendship, which he found in this vicinity, it is certainly in bad taste to collect materials for his history. A fool who sets up for a rogue, only becomes duped himself; and if he be a fanatic also in any point, he is useful for others who employ him, in order that in the event of ill success, he may suffer instead of themselves.†

Upon the view of the architecture of this castle, there is every reason to think, that it was rebuilt by Roger Bigod, about the same time with Tintern Abbey church. It underwent some partial alterations, in the end of the 15th century, probably by William Herbert, Earl of Pembroke, who was deeply engaged in the wars of York and Lancaster.

Subterraneous passages were, says Alberti, to be annexed to castles, for the purpose of sending out messengers; and Mr. Barber was here shown an underground room, with a groined roof, excavated

\* Biograph. Diction. xviii, 502.

† Only six of the Regicides suffered. The most cruel circumstance in the trial of them was, that several of the popular party sat as their judges, and doomed them to die, for that rebellion, to which they had incited them. Memoirs of James II. 154.

in the rock, and opening to the overhanging brow of the cliff.\*

The town was very strongly walled, and the remains are considerable.

Here was a cell of the foreign abbey of Cormeilles as early as the reign of Stephen,† On the north side of the chapel of this Priory, are Roman bricks.‡ As to the ruins of it,

"The present parish church, say the travellers § includes most of its remains, which form a curious specimen of early architecture. A tower stood at the eastern end of the present building, which fell down. At the angles on the outside are several ancient clustered columns, which have supported one of the arches. Beyond this the choir extended. The entrance was by a semicircular arched door-way, ornamented with crenated, billeted, and other mouldings, resting on five short receding columns upon a side without pedestals, with simple uniform capitals. A similar decorated arch of smaller dimensions, springing from two collateral columns, is on each side the door-way, but is half obscured and disfigured by an external porch of which a view is given by Mr. Cox.|| The present nave seems to have been

\* Nicholson, cap. 287. † Tanner's Notitia.

‡ Gough's Camden. § Id. 368.

|| Tour p. 364.

considerably larger. It is separated from the aisles by ranges of circular arches, resting upon massive piers. On the S. side of the chancel, under a canopied monument, supported by eight Corinthian pillars, is a whole length figure of Henry, second Earl of Worcester." \* Near Piersfield lodge, are some remains of the priory of St. Kynemark; near the Beaufort Arms, some ancient arched door-ways; under Fydell's long room, a vaulted cellar; and in Bridge-street, relicks of two ancient religious edifices; one the chapel of St. Ann, used as a bark-house; the other adjoining Powis's Alms-house. The old gate is an interesting specimen of antiquity, but pock-fretted through the friability of the stone.

Upon the Gloucestershire shore of the Wye, lies Tidenham. Here are intrenchments, probably Roman, and afterwards occupied by others. A chapel dedicated to St. TECLA, appears in ruins. Her Legend says, that she was a Virgin and Martyr, who after her conversion by St. Paul, suffered under Nero at Iconium. But Jerom gives her a higher character. "There was (he says) a very noble Roman lady, daughter of Marcellinus, a man of consular rank, and named Melania. She made a pilgrimage to Jerusalem, and from her shining virtues, received the name of *Tecla*," (from the greek *Kalos*).†

\* Engraved in Sandford's Genealogical History.

† Usserii Antiquitates, p. 110.

Pilgrimages to the holy Land, were so common among the Britons, that there is reason to think, this chapel marks the spot from whence they embarked. In this parish commences,

### OFEA'S DIKE,

or boundary at or near Flint.

The retrospective view on the road to BEACHLEY and the Old Passage house is rich; and that by the shore extensive, presenting the forest of Dean, and country down to Robin-hood hill, over Gloucester. Aust Cliff opposite is grand.

### PIERSFIELD.

The road to this celebrated spot, is that of the turnpike to Monmouth. Near the remains of St. Kynemark's priory, not far from Piersfield lodge, are foundations of an old chapel, which stood at the west end of a field, called upper Dean.

If the tourist goes to these ruins along the Shire Newton road, and through the fields at the back of a house called the Mount; he will enjoy a highly gratifying view of Chepstow and its environs. The entrance to Piersfield is, by a superb lodge, through usual, but fine park scenery. From hence a winding road leads on the left to the seat, on the right to the extremity of the walks, under Chepstow, whence the lounge begins.

Piersfield was long the property of the family of Walters; and in 1736 was sold to Col. Morris, of the island of St. Vincent, father of VALENTINE MORRIS. In 1784 it was alienated to George Smith, esq. of Burnhall, county Durham, and in 1794 to Sir Mark Wood, who completed the magnificent mansion, partly built by Mr. Smith. In 1803 it was sold to Nathaniel Wells, esq. the present proprietor.\*

Reed describes the house eloquently. It is characterized he says more by an elegant simplicity, than by princely magnificence. It is built with a light free stone. The library and dancing room constitute its two wings. The stair-case is ornamented with four pictures of exquisite tapestry, the production of a French nunnery, † and the other apartments are decorated with furniture, paintings, and statuary of the most costly and excellent kind. The style of the building is uncommonly fine, possessing considerable elevation, and it is surrounded with extensive grounds, here rising into gentle swells, and there as gently sloping into vallies. ‡

Piersfield, so far as depends upon art, was the creation of Valentine Morris, whom the author of this sketch, from having visited when a boy, knows to have been a man of very elegant manners. En-

\* Nicholson, 102. † Others make it of the Gobelin Manufacture, and once the property of Louis xvi. The subjects are taken from the Natural History of Africa.

‡ Remains, p. 112.

gaging in the rash attempt of removing the Morgans of Tredegar, from the representation of the county, and being otherwise expensive, he was obliged to retire from Piersfield. At his last departure, he divided money among the poor assembled in the church-yard, shook each by the hand, and was followed to the passage, by a procession of carriages.— The bells rung a muffled peal. He wept, and why he invited such a severe trial of his feelings at all, would not be easy to account for, in a man, who did not like himself, overvalue popularity. As governor of St. Vincent's he got into scrapes, (the published accounts of which the author knows to be inaccurate; and does not correct, because they only prove common evils, into which men who are involved, plunge themselves,) and became a prisoner in the king's bench, where he continued many years. In short he was very amiable, hospitable and charitable, with the common errors of a man of fashion,

Gilpin wrote in Mr. Morris's time; and he commenced his walk at the Windcliff end, and Archdeacon Coxe at St. Arvan's just by it.

Mr. Gilpin says, "Mr. Morris's improvements at Piersfield, which we soon approached, are generally thought as much worth a traveller's notice as any thing on the banks of the Wye. We pushed on shore close under his rocks; and the tide being at ebb, we landed with some difficulty on an oozy beach. One of our barge-men, who knew the place, served

as a guide; and under his conduct we climbed the steep, (apparently Windcliff,) by an easy, regular zig-zag.

"The eminence on which we stood (one of those grand eminences which overlook the Wye) is an intermixture of rock and wood, and forms in this place, a concave semicircle, sweeping round in a segment of two miles. The river winds under it; and the scenery, of course, is shewn in various directions. The river itself, indeed, as we just observed, is charged with the impurities of the soil it washes; and when it ebbs its verdant banks become slopes of mud; but if we except these disadvantages, the situation of Piersfield is noble.

"Little indeed was left for improvement, but to open walks and views through the woods to the various objects around them: to those chiefly of the eminence on which we stood. All this the ingenious proprietor hath done with great judgment; and hath shewn his rocks, his woods, and his precipices, under various forms, and to great advantage. Sometimes a broad face of rock is presented, stretching along a vast space like the walls of a citadel. Sometimes it is broken by intervening trees. In other parts, the rocks rise above the woods; a little further, they sink below them; sometimes they are seen through them; and sometimes one series of rocks appears rising above another; and though many of these objects are repeatedly seen, yet seen from different sta-

tions, and with new accompaniments, they appear new. The winding of the precipice is the magical secret by which all these enchanting scenes are produced.

"We cannot, however, call these picturesque. They are either presented from too high a point, or they have little to mark them as characteristic; or they do not fall into such composition as would appear to advantage on canvas, but they are extremely romantic, and give a loose to the most pleasing riot of imagination.

"These views are chiefly shewn from different stands in a close walk carried along the brow of the precipice. It would be invidious perhaps to remark a degree of tediousness in this walk, and too much sameness in many of its parts, notwithstanding the general variety which enlivens them; but the intention probably is not yet complete: and many things are meant to be hid, which are now too profusely shewn.\*

"Having seen every thing on this side of the hill, we found we had seen only half the beauties of Pierfield, and pursued a walk which led us over the ridge of the eminence to the opposite side. Here the ground relinquishing its wild appearance, assumes a more civilized form. It consists of a great variety of

\* As it is many years since these remarks were made several alterations have probably, since that time taken place.

lawns, intermixed with wood and rocks; and though it often rises and falls, yet it descends without any violence into the country beyond it.

"The views on this side are not the romantic steeps of the Wye; but though of another species, they are equally grand. They are chiefly distances consisting of the vast waters of the Severn; here an arm of the sea, bounded by a remote country; of the mouth of the Wye entering the Severn; and of the town of Chepstow, and its Castle and Abbey. Of all these distant objects an admirable use is made; and they are shewn (as the rocks of the Wye were on the other side,) sometimes in parts, and sometimes all together. In one station we had the scenery of both sides of the hill at once.

"It is a pity the ingenious embellisher of these scenes could not have been satisfied with the grand beauties of nature which he commanded. The shrubberies he has introduced in this part of his improvements, I fear, will rather be esteemed paltry. As the embellishments of a house, or as the ornament of little scenes which have nothing better to recommend them, a few flowering shrubs artfully composed may have their elegance and beauty; but in scenes like this, they are only splendid patches, which injure the grandeur and simplicity of the whole."

—*Fortasse cupressum  
Sci simulare; quid hoc?*—

—*Sit quidvis simplex duntaxat et unum.*

"It is not the shrub which offends; it is the *formal introduction* of it. Wild underwood may be an appendage of the grandest scene; it is a beautiful appendage. A bed of violets or lillies may enamel the ground with propriety at the root of an oak; but if you introduce them artificially in a border, you introduce a trifling formality, and disgrace the noble object you wish to adorn." Thus Gilpin.

Whateley's description is the most faithful account of the scenery, which has yet appeared. He introduces it in illustration of the benefit of carrying the ideal boundaries of places beyond the scenes, which are appropriated to them; for a wide circuit, in which lie the different positions susceptible of fine exhibition, in which they may be shewn, affords a greater variety than can generally be found in any grounds, the scenery of which is confined to the enclosure. This is the fact. Piersfield is not only romantic ground, (for in that it is not distinguished from other places,) but it is the vast command of sublime views and landscapes, all around, which particularly distinguishes this spot.

"Piersfield is not a large place; the Park contains about three hundred acres, and the house stands in the midst of it. On this side of the approach, the inequalities of the ground are gentle and the plantations pretty; but nothing there is great: on the other side a beautiful lawn falls precipitately every way into a deep vale, which shelves down the middle;

the declivities are diversified with clumps and with groves; and a number of large trees straggle along the bottom. This lawn is encompassed with wood; and through the wood are walks, which open beyond it upon those romantic scenes that surround the Park, and are the glory of Piersfield.\* The Wye runs immediately below the wood: the river is of a dirty colour; but the shape of its course is very various, winding first in the form of a horse-shoe, then proceeding in a large sweep to the town of Chepstow, and afterwards to the Severn. The banks are high hills; in different places steep, bulging out, or hollow on the sides, rounded, flattened or irregular at top; and covered with woods or broken by rocks. They are sometimes seen in front; sometimes in perspective; falling back to the passage, or closing behind the bend of the river; appearing to meet rising above, or shooting out beyond one another. The wood which encloses the lawn, crowns an extensive range of these hills, which overlook all those on the opposite shore, with the country, which appears above or between them; and winding themselves, as the river winds their sides, all rich and beautiful, are alternately exhibited, and the point of view in one spot becomes an object to the next."

In many places the principal feature is a continued rock, in length a quarter of a mile, perpendicular,

\* The author entered the Park at the Lodge. This part of the former is laid out upon Brown's plan, Lawns, Groves, and scattered trees. Across this Park, he was led to the ALCOVE, the nearest seat to Chepstow.

high, and placed upon a height. To resemble ruins is common to rocks; but no ruin of any single structure was ever equal to this enormous pile; it seems to be the remains of a city; and other smaller heaps scattered about it, appear to be fainter traces of the former extent, and strengthen the similitude. It stretches along the brow, which terminates the forest of Dean; the face of it is composed of immense blocks of stone, but not rugged; the top is bare and uneven, but not craggy; and from the foot of it a declivity, covered with thicket, slopes gently towards the Wye, but in one part is abruptly broken off by a ledge of less rocks, of a different hue, and in a different direction. From the

#### GROTTO \*

it seems to rise immediately over a thick wood, which extends down a hill below the point of view, across the valley, through which the Wye flows, and up the opposite banks, hides the river, and continues without interruption, to the bottom of the rock; and at another seat it is seen by itself without even its base; it

\* Here a picture is presented in the happiest state of composition. In this charming view, a diversified plantation occupies the fore-ground, and descends through a grand hollow to the river, which passes, in a long reach under the elevated ruins of Chepstow castle, the town, and bridge, towards the Severn. Rocks and precipices, dark shelving forests, groves, and lawns, hang on its course, and with a variety of sailing vessels, are reflected from the liquid mirror, with an effect, at which, says Barber, the magic pencil of Claude would fail:er. The distant Severn and its remote shores form an excellent termination and complete the picture.

faces another, with all its appendages about it; and sometimes the sight of it is partially intercepted by trees, beyond which, at a distance, its long line continues on through all the openings between them.

Another capital object is the

### 'CASTLE OF CHEPSTOW,

a noble ruin, of great extent, advanced to the very edge of a perpendicular rock, and so immediately rivetted into it, that from the top of the battlements down to the river, seems but one precipice; the same ivy, which overspreads the face of the one, winds and clusters among the fragments of the other; many towers, much of the walls, and large remains of the chapel [*the old keep*] are standing. Close to it [*was*] a more romantic wooden bridge, very ancient, very grotesque, at an extraordinary height above the river; and seeming to abut against the ruins at one end, and some rocky hills at the other. The castle is so near to the alcove at Piersfield, that little circumstances in it may be discerned; from other spots more distant, even from the lawn, and from a shrubbery on the side of the lawn, it is distinctly visible, and always beautiful, whether it is seen alone, or with the bridge, with the town, with more or with less of the rich meadows, which lie along the banks of the Wye to its junction three miles off with the Severn. A long sweep of that river also, its red cliffs, and the fine rising country in the counties of Somerset and Gloucester, generally terminate the prospect.

Most of the hills about Piersfield are full of rocks ; some are intermixed with hanging woods, and either advance a little before them, or retire within them ; and are backed, or overhung, or separated, by trees. In the walk to the

### CAVE\*

a long succession of them is frequently seen in perspective, all of a dark colour ; and with wood in the intervals between them. In other parts, the rocks are more wild and uncouth ; and sometimes they stand on the tops of the highest hills ; at other times down as low as the river ; they are home objects in one spot, and appear only in the back-ground of another.

"The woods concur with the rocks to render the scenes of Piersfield romantic ; the place every where abounds with them ; they cover the tops of the hills, they hang on the steeps, or they fill the depths of the vallies. In one place they front, in another they rise above, in another they sink below the point of view ; they are seen sometimes retiring beyond each

\* A passage cut through a rock. Over one of the entrances is a mutilated colossal figure, which once sustained the fragment of a rock in his uplifted arm, threatening to overwhelm him who dared to enter his retreat ; but some time since, the stone fell carrying the giant's arm along with it ; and it would have been as well if it had taken off the rest of the figure. To place it there itself was *mauvais goût*, mere *concétion*, a tiny idea unworthy Piersfield, and exactly the converse of the excellent taste, which has preserved unclipped an aged laurel of wondrously grand effect.

other, and darkening as they recede ; and sometimes an opening between two is closed by a third, at a distance beyond them. A point called the

### LOVER'S LEAP,

commands a continued surface of the thickest foliage, which overspreads a vast hollow immediately underneath. Below the Chinese seat the course of the Wye is in the shape of a horse-shoe ; it is on one side enclosed by a semicircular hanging wood ; the direct steeps of a table-hill shut it in on the other, and the great rock fills the interval between them. In the midst of this rude scene lies the peninsula

### LANCAUT,

formed by the river, a mile at the least in length, and in the highest state of cultivation ; near the isthmus the ground rises considerably, and thence descends in a broken surface, till it flattens to the water's edge at the other extremity. The whole is divided into corn-fields and pastures ; they are separated by hedge rows, coppices and thickets ; open clumps and single trees stand out in the meadows ; and houses and other buildings which belong to the farms are scattered amongst them ; nature so cultivated, surrounded by nature so wild, compose a most lovely landscape together.

"The communications between these several points are generally by close walks ; but the covert ends near the Chinese seat ; and a path is afterwards con-

ducted through the upper park to a rustic temple, which overlooks on one side some of the romantic views, which have been described, and, on the other the cultivated hills and rich valleys of Monmouthshire. [This is the

### DOUBLE VIEW,

*the most admired of all].* To the rude and magnificent scenes of nature, now succeeds a pleasant fertile and beautiful country, divided into enclosures, not covered with woods, nor broken by rocks and precipices, but only varied by easy swells and gentle declivities, yet the prospect is not tame; the hills in it are high; and it is bounded by a vast sweep of the Severn, which is here visible for many miles together, and receives in its course the Wye and the Avon.”\*

It is plain that these descriptions by Gilpin and Whateley, convey no precise ground-plan of Piersfield. Simplicity is always intelligible, and humble modes of description, if accurate, convey the clearest ideas. Scrawl upon paper, sufficient in size, a rude capital B, curving the straight side a little irregularly inwards. You have then *Tiddenham Chase* on the strait side and *Piersfield* on the semicircle. On the top of the B, place a castle on a rock, (*Chepstow*) and, at the bottom, a mountainous elevation, clothed with thicket, and diversified with rock (*Windcliff*),

\* Whateley, 236—242.

extend an horizontal line from the base, and you have the ravine of the *Lover's Leap*\*. The interior of the B, you must make an awful abyss, containing farms, hamlets, promontories, recesses, &c. all rising upwards in various irregular forms, to the Tiddenham straiter side of the B. The crooked sides of the two semicircles form the lofty ridge of Piersfield. The outline being thus obtained, place upon the *Tiddenham* or straiter side, a wall of rock; rising out of irregular earthy promontories, formed of thickets, roughets, meadows, &c. The semicircular or Piersfield side, make hanging wood, and wind the river round the bottom. Any idea of the actual details cannot of course be given, by such a scrawl; but a general idea may be formed of this very extraordinary landscape, situated at the bottom of a wide natural ditch, walled in by precipices. It is a landscape in a Kaleidoscope.

Every thing human has however, its imperfections. The rocks of the Tiddenham side are generally speaking square and formal, in regular division, like teeth; and have the outline of their summits strait. Of course this range of rocks is only a wall, and wants the relief of more mingled vegetation and variety.

In regard to Piersfield itself, the castle style, not that of the villa, is suited to the scenery, which is

\* The Leucadian promontory or original Lover's Leap is engraved in Sir William Gell's *Ithaca*, p. 75. 4to. edit. This at Piersfield does not assimilate it in form. It is a projecting cliff with scarped sides.

grand and bold. In fact Piersfield ought to have been a park to Chepstow Castle, and to have terminated at Windcliff.

Views, says Gilpin,\* should be broken upon from close lanes, or confined dark spots, for they are spoiled by anticipation. The same author says, that paths and roads about fine objects should open on fine parts, run obliquely and give only catching views, and sometimes entirely lose sight of the object; for a pause in a grand continuation of scenery, is often as pleasing as in a concert of music. It makes the eye in one case, as the ear in the other, more alert for every new exhibition †. Now according to these obvious principles, justice is not done to the sublimity of Piersfield. The walks consist of a narrow shelf, cut out of the precipice, and, through the steepness of the descent, the breadth of the underwood is too thin to exclude the sight, and every scene (the double view excepted) is anticipated before arrival at the proper points of view. If walks (and Piersfield is too large for circumambulation) had not been adopted, a broad fringe of Forest trees, upon the flat ground above the rim of the precipice, the outline of the wood on the park side being broken into promontories and recesses might have been the substitute ‡. The roads or ri-

\* Fosbroke's *Tourist's Grammar*, in the epitome of Gilpin, xxxv.      † Id. lix.

‡ Perhaps these recesses might be contrived to furnish fine distinct views from the house; but the author does not know the aspects from it.

dings through the wood should be confined to the close shade, or open on the park, except at the grand points of view. By this means the scenery from the house would be greatly improved, and the woody fringe render the park-scenery perfect, in addition to its sublime natural adjuncts. The present walk, which does not amalgamate the park and the natural scenery, seems indeed, as if it had been purposely contrived to throw the former into neglect and contempt. In proof of this, it is to be observed, that on emerging from the shelf to the double view, and regaining the park, the mind is delightfully relieved. The play at present is spoiled by the acting; the sublimity of Piersfield by the injudicious walk.

In the days of Morris, these things were not well understood. To bring them into notice is, however, in itself a proof of high mind and fine taste. No memorial commemorates the founder, and the following inscription in the simple style of the Greek epitaph, may somewhat supply the desideratum,

#### **VALENTINE MORRIS,**

*Introduced these sublime scenes to public notice,*

**TO HIM BE HONOR, TO GOD PRAISE.**

Whatever may have been his errors, and his misfortunes, personal acquaintance enables me to affirm, that he was a man of sentiment and a gentleman.

#### **WINDCLIFF.**

What a cathedral is among churches, Windcliff is among prospects; and if, like Snowdon, it ought to

be visited at sun-rise, or be seen through a sun-glass\*, should not the sentiments felt from the view, be intensely religious? For what is admiration of scenery without homage to the omnipotent, but the cold approbation of the mechanic, who thinks professionally, and is void of sentiment?

Whateley's account of Windcliff is this.

"From Piersfield a road leads to the Windcliff, an eminence much above the rest, and commanding the whole in one view. The Wye runs at the foot of the hill; the peninsula lies just below; the deep bosom of the semicircular hanging wood is full in sight; over part of it the great rock appears; all its base, all its accompaniments are seen; the country immediately beyond it is full of lovely hillocks; and the higher grounds in the counties of Somerset and Gloucester rise in the horizon, the Severn seems to be as it really is above Chepstow, three or four miles wide; below the town it spreads almost to a sea; the county of Monmouth is the higher shore; and between its beautiful hills appear at a great distance the mountains of Brecknock and Glamorganshire. In extent, in variety and grandeur, few prospects are equal to this. It comprehends all the noble scenes of Piersfield, encompassed by some of the finest country in Britain."

\* The author uses and recommends a well-known small yellow pocket glass, called a *Claude*, which gives a sun-rise view at full-day, without the obscuration of the morning mist.

This description is too tame for the subject, Windcliff is the last grand scene of the Piersfield sublime drama, and should have been included in the grounds.\* If an opinion *must* be given concerning the hack question, "Which is the grandest scene on the Wye?" the answer *must be*, "the prospect from Windcliff." It is not only magnificent, but it is so novel, that it excites an involuntary start of astonishment, and so sublime that it elevates the mind into instantaneous rapture. Its parts consist in a most uncommon combination of wood, rock, water, sky, and plain; of height and abyss, of rough and smooth, of recess and projection, of fine landscape anear, and exquisite perspective afar, all melting into each other, and grouping in such capricious lines, that although it may find a counterpart in the tropical climes, it is, as to England, probably unique. It is unlikely that the mouths of two rivers should be so adjacent or so arranged as to form a similar scene, though a thousand views of sea, vale, and rock, may be of corresponding character, with only slight differences of surface. But the ground here is singular: and the features not being English, the physiognomy is of course, such as cannot be expected elsewhere. It also improves both upon our natural and foreign landscape; upon the former, because our scenery is not so fine as the foreign, which Windcliff resembles; upon the latter, because according to the observation

\* They have, I believe, different proprietors.

of Humboldt, it has not that, “something strange and sad, which accompanies aspects of animated nature, in which man is nothing.”

The spectator stands upon the edge of a precipice—the depth of which is most awful, and the river winds at his feet. The right side-screen is Piersfield ridge richly wooded; the left, is a belt of rocks, over which appear the Severn, and the fine shores between Thornbury and Bristol, rising behind each other in admirable swells, which unite in most graceful curves. The first fore-ground is, to the eye, a view from the clouds upon earth, and the rich contrast of green meadows to wild forest scenery; the farm of Lancaut clasped in the arms of the winding river, backed by hanging wood and rock. Thus there is a bay of verdure, walled in by nature’s colossal fences, wood, hill and rock. The further horn of the crescent, tapers off into a craggy informal mole, over which the eye passes to the second bay. This terminates in Chepstow Castle, the town, and rocks beyond; all mellowed down, by distance into that fine hazy indistinctness which makes even deformities combine in harmony with the picture. In the middle distance, the widening sea spreads itself, and from it the shores of Somerset and Monmouthshire steal away into the horizon. Lastly, all this union of large and bold objects, from being comprised within a circumference of a very few miles, unites the Landscape and the prospect, together with the forest and the park character of unimpeded expanse, for the enclosures are few in any

part, and by distance are almost diminished into imperceptible streaks. Thus the reproach of mappishness, does not attach to this exalted exhibition of the divine taste.

But (says Reed) might not the proprietor of this imperial domain have built a Temple on Windcliff consecrating it to the genius of the place? He might have done so, but in forbearing the attempt he has done better. The precipice itself is a temple, which the "worshippers of nature" will always approach with "unsanded foot" considering the embellishments of art, as a profanation of her sacred grandeur.

Other writers, upon reaching Windcliff, clap their wings and crow away in similar exultation.



## LAND TOUR.

WHOEVER has read the Scotch Novels, will recollect the Cake Shop on the Lakes, so much frequented by Poets and Artists; and the hearty execration of them by a neighbouring gentleman, because they might possibly convey love-letters to a handsome girl under his guardianship. Clever fellows, are however, entitled to regard as well as rich ones; and, during summer and autumn, they poke about the Wye, like snipes and woodcocks, and after rummaging every thing, re-emigrate to London. For the use of them, and others who travel singly and therefore will not incur the expense of a boat, the following route and observations are given; but the pure orthodox Scenist will recollect that such a tour, is not the epicure's meal; for the spectator on either bank, loses the effect of that side on which he stands, through not being in the middle of the stream; and being more elevated, sees what he does behold, not to its full advantage. "The banks of the Wye" says Gilpin, "are so lofty, that in most places the river and its appendages are seen to more advantage from the bottom than from the top. But, unless the banks of a river are uncommonly high, the eye, when stationed upon the water, is so low, that the Scenery is bad."<sup>\*</sup>

\* Fosbroke's Tourist's Grammar, ci.

A sturdy pedestrian will of course follow the banks of the river down to Tintern Abbey, and thence diverge to Windcliff and Chepstow, as, upon the whole if he be pressed for time, the best substitute for the Aquatic Excursion. But ponyists and other horsemen, will not be able to adopt the same plan, and therefore may pursue another route, which will partially repay them for their loss of the continuous tour, by various fine prospects, and some curious antiquities.

#### FIRST TOUR.

#### ROSS TO MONMOUTH.

Pass Wilton Bridge, and proceed to Pencraig. It is placed at a sudden turn of the river, in order to catch a fine view of Ross, mellowed by distance. This is in excellent taste: for roofs of houses and unequal heights of buildings are mere portraits of uninteresting objects, and scarcely distinguish one town from another. By distance you sink the disagreeable, bring in the adjacent country, mask the town with a pleasing haze, and convert the whole to a landscape, in which, if the view be taken from a right spot, the leading characteristic immediately designates the particular town, in discrimination from others.

In other respects the landscape is uncommonly fine. It presents, from an eminence, the river meandering along the vale, and a rich scene of undulating ground

set off with lively dwellings, and rich woody elevations. The character of this scene from the pre-eminence of fertile meadows, is that of luxuriant. Here the tourist should descend to the towing-path, in order to catch the fine view of the Castle, described in the water tour. After exploring that august Ruin, he may proceed to Huntsholm Ferry, and crossing the river, go from thence to Symond's Yat, where he will at the same time, view Coldwell Rocks and the New Weir. His route from thence is along the ridge above High-meadow Woods to Staunton and the Buckstone. Here he will have a most superb bird's eye view of the river and its accompaniments, from the New Weir to Newland. From the Buckstone the road runs to the Kymin and so to Monmouth. This whole tour, including a return to Ross, is a journey of from twenty to thirty miles.

Those, whose time will permit, may visit Copped Wood Hill, the summit of the Little Doward, (whence Monmouth bridge and the river appear in fine effect,) Round-tree-field, Penyard Castle, &c. which command the Malvern Hills, upon the north eastern side of the country, and the rocky ridges about and beyond Cheltenham.

#### SECOND TOUR.

#### MONMOUTH TO CHEPSTOW.

The line by turnpike is to Tintern Abbey direct. Upon Lydart Hill above Monmouth, is a most sub-

lime prospect, before mentioned of the town and vale. At Trelleck are to be seen the antiquities mentioned in another place. From thence the road turns short to the left, and after crossing Trelleck Common (a dose of physic to the lover of the picturesque, from its miserable dulness) it enters a rich descent, a fine prologue to the Tintern Scenery in front, where the road terminates at the distance of nine and a half miles from Monmouth. A new road from Tintern winds round the western eminences, skirting the river, and is occasionally concealed in wood, and occasionally open. After proceeding about two, or two and a half miles, the traveller arrives at a picturesque Cottage, from which there is an ascent of spiral paths and steps, (part of it going through a natural rocky tunnel) to the summit of Windcliff. The road itself goes on to Chepstow. For this accommodation, which evidently is formed to consult views of taste, as well as business, the public is indebted to His Grace the Duke of Beaufort.

Every elevated spot on the banks of the Wye, must from the nature of the ground, furnish either a landscape or a prospect, and enumeration would be endless. Chasm, precipice, mountain cascades, and dark woods form the most general features of the scenery. Sometimes low swells of meadow and arable occur, but there are no flats of any breadth, to dilute the effect.

PART SECOND.

HISTORICAL DEPARTMENT:

BANKS OF THE WYE.

AFTER the final conquest of the Silures by the Romans, the country on the banks of the *Wye*,\* formed part of the province of *Britannia Secunda*, under the government of a president, residing at Caerleon. When the Britons resumed their independence in the time of Honorius and Constantius, a king, named *Cradock*, reigned in these parts,† and other commanders of the same common name fought with Offa and Harold.‡ These facts lead to some inferences, concerning a Mansion still called *Cradock*, about two miles from Perrystone, from which it is separa-

\* The river *Wye*, is a Pleonasm, *Wys* meaning in Welsh river, and oddly enough, in English, Wine. Higden translates the lines XV. Scriptor. 188.

*Vinum putant precipuum,  
Quanto sit magis rubrum.*

by

"Ever the redder is the *Wye*,  
They holde it the more fyce."

See Dibdin's Typograph. Antiq. i. 147. *Wye* might be supposed an error of the press for *wyne*, were there not a capital letter, and the rhyme *fye*.

† Turner's Anglo Saxons, p. 133—136.      ‡ Nicholson, 455.—106. Scriptor. pt Bed 256.



ted by the Wye. Legendary accounts have assigned it to one of the knights of Arthur's round Table, called "*Cradock Vreich Vras*" which signifies the fat arm. He is said to have been a prince between Wye and Severn, who married a daughter of Pallinor prince of South Wales, a lady whose chastity was proved by trying on a curious mantle, which shrunk up if the female was not virtuous. Tintera was certainly one royal palace on the Wye. This Cradock may have been another. Palaces meant places of short residence, because the kings would not burden the neighbourhood, on account of their procurations by a long stay,\* and king Caradock might have resided here. But except foundations of rude stones, the palaces of the British kings merely consisted of basket work, or wattled twigs, distinguished only from those† of their subjects by being barked. From the life of Dubricius, there appear to have been various petty kings, in these districts.

However this be, notwithstanding the cultivated lands and open country adjacent to the stations, the romantic banks of the Wye soon after the departure of the Romans, formed in the greater part, a wilderness occupied by Hermits and other Solitaries. Dubricius established a grand college between Ross and Hereford; and in his time, Samson, an eminent prelate, placed some other religious, in a desert near

\* Ducange Gloss. v. *Palatium*. † So that of Howell Dha, and confirmed by William of Malmesbury. See Sammes p. 213.

the Severn, (doubtless the Forest of Dean) and long resided himself in a certain very secret cave in the interior.\* At Tintern a retired monarch, lived in holy seclusion†, and the parochial appellations, St. Briavel, (St. Breulais) St. Weonard's, as well as the prefix of *Llan* to *Llandogo*, and *Llancaut*, allude to the same era and state of things : a state naturally growing out of the perturbed state of society at the dissolution of the Roman Empire, when pacific existence could be obtained or secured only by seclusion.

In the year 597, Ceolwulf began to reign over the west Saxons, and being during life engaged in warfare, attacked the Britons at Tintern, but was defeated. On or about this time the large and powerful kingdom of Mercia was formed ; and in the year 738; Ethelbald king of that extensive portion of the Heptarchy, in order to annex the pleasant region between the Severn and the Wye, to his territories, entered Wales with a powerful army. At Carno, a mountain in Monmouthshire, the Britons checked his progress, and drove him over the Wye, with great loss. In 743 he marched in conjunction with Cuthred, who had succeeded Æthelheard in Wessex, another army against the Britons. Through great superiority of force they obtained a decisive victory at Ddefawdon, (between *Trelleck* and *Chepstow*,) but only retired with plunder. To Ethelbald succeeded Offa. His wars with the Britons were at

\* Usserii Antiquitat. Brit. Eccles. p. 277. † See Tintern.

first to his disadvantage. Some branches of the (Cymry) Welsh, penetrated by an incursion into Mercia. Their united attack drove the English from the Severn. They frequently repeated their devastations. Offa collected in greater number, the forces of the Anglo Saxons, and marched into Wales. The Britons unable to withstand him, quitted the open country between the Severn and the Wye, and withdrew to their moutains. Impregnable among these natural fortresses, they awaited the return of the invaders, and then sallied out in new aggressions. To terminate these wasteful incursions, Offa annexed the eastern regions of Wales, as far as the Wye, to Mercia, planted them with Anglo Saxons, and separated them from the Britons by a high vallum between two ditches,\* named from him *Claudh Offa*, or *Offa's Dyke*, though not a foss. It has the same character at St. Briavel's, from whence it is said to proceed to Coleford, which lies too much to the eastward. It extended from the Æstuary of the Dee, to the mouth of the Wye; and the cccupation of the eastern banks by the Colonists of Offa, is attested according to Lluyd, by the names of places, terminating in *ton* or *ham*,† Watt's Dyke runs nearly in a direction with Offa's, but at unequal distances, from 5, or 600 yards to three miles.‡ The space between

\* Gough's Camden, ii. 487. Part of it forms the turnpike road between Rrecyf and Wrexham. † Turner's Anglo Saxons, i. 408, 421, 422. ‡ Both these Dykes are accurately delineated in Evans's Map of North Wales, and Smith's (w.c.-sl) ect Map.

the two was considered as neutral ground, where the Britons and Saxons might meet for commercial purposes, but notwithstanding the severe law of Egbert, which announced death to every Welshman, who passed the rampart, and of Harold Harefoot, who *softened* the punishment to amputation of the right hand, the descendants of the Silures with the contumacious spirit of their ancestors, frequently, upon the Celtic principle of Black-mail, crossed the line in the night to drive the cattle over the boundary.\* In prevention of these ravages, Mr. Pennant observes, that there are numerous artificial mounts, the site of small forts, in many places along its course. A part of Offa's Dike runs through the Fence wood at St. Briavel's, the new road from that place to Monmouth bisects it at a grove called Margaret's grove.

In this Anglo Saxon æra, the Wye at Chepstow, separated Wales from England,† on the south; and it was made beyond Hereford, by Athelstan, the boundary of the North Welsh.‡ Harold by his massacres so depopulated the country, that says Giraldus Cambrensis,|| he scarcely left a male alive; a cruel policy before practised by Offa, who spared females only, that future aggression might be suppressed, or at least enfeebled. Through this measure of Harold, the three first Norman kings were undisturbed; and the

\* Nicholson, 383.—455. †. xv. Scriptores, 194.

‡ W. Malmesb. Scriptor, Bed. fol. 28. || Angl. Sacr. ii 451.

country was easily held in subjugation, by granting paroels of it to various military adventurers, who could acquire them by negotiation or force. From this period we must date the remains, at least in the greater part, of the castles on the Wye.

The first of these is WILTON. The manor of Wilton was given by the Empress Maud to Milo, Earl of Hereford.\* The present castle was it seems built by king Stephen, in 1141, † and is mentioned together with Chepstow and Godrich, by Giraldus Cambrensis. Henry de Longo Campo paid scutage, 2 Joh. for one knight's fee at Wilton, ‡ and in the 12th and 13th of the same reign, the heir of Henry de Longo Campo, paid the same scutage. Anglo Saxon forts were chiefly mounts; but though it is not improbable, that the ferry here had some protection, it appears that Maud daughter and heir of Henry, carried it in marriage to Reginald Grey,|| ancestor of the Lords Grey de Wilton, in which family it remained till the 16th century. William Lord Grey de Wilton had been taken prisoner in defending Calais, and having long solicited in vain to be redeemed at the public charge, which he well deserved, was at last obliged to sell most of his estates for that purpose. Accordingly in 1576, Lord Gilbert Talbot, then resident at Godrich Castle, offered for Wilton and its

\* Selden's Tit. Hon. p. 648.    † Lel. Collect. iii. 303.

‡ M. S. Harl. 301. f. 206 a.    || Collins tit. Grey, Ed. 1765.

annexations £6000, that, as he writes to his father, “besyde the benefyte thereof, he myghte be able to attende on his Lordshipe with a thousand tall followers, to follow his Lordship's directions, if he sholde have neede to commande him.”\* He writes most importunately, but it does not appear that he succeeded, for Elizabeth, daughter of Lord Grey de Wilton (which Elizabeth died Dec. 29, 1559) was wife of Lord Chandos,† whose second son Charles resided here, as well as his posterity down to James the magnificent Duke, who built Cannons. In consequence of some political disappointments, with regard to local influence, the estate was sold, from pique, to the governors of Guy's Hospital.‡

The S. W. Tower seems to have undergone little or no change, when the building was altered to its present form, which is in the style of Hurstmonceaux and other castellated mansions of the fifteenth century

The following old story is told of the Lords of Wilton and Aconbury. They were cousins, and addressed the same lady; she preferred the Lord of Wilton, and his enraged rival assembled his vassals and fired this castle. A few years ago a burnt beam was shewn in commemoration of this incident.§

The bridge was built in the reign of Elizabeth.|| During the civil war, a party of the rebels from

\* Lodge's “Illustrations.” † Dugdale's St. Paul's p. 79.  
Ed. Ellis. ‡ Heath, 56. § Inform. Mr. T. Jenkins.

|| It is engraved with elevation, section, and ichnography,  
Gent. Mag. Aug. 1753.

Gloucester, horse and foot, arrived with two pieces of ordnance at the bridge, and found it guarded by Captain Cassie, and thirty musketeers from Godrich Castle. A part of the horse advanced upon the guard, forced the river, and got beyond them; after some dispute beat them off, wounded and took the captain, slew many of his men, and took the rest in the chase almost up to the Castle [of Godrich.] \*

Some short time after, Massie, the governor of Gloucester, marching to the relief of Penbridge Castle, passed through Ross, but found the bridge broken down, and the river made impassable, by the sinking of boats on the other side, and a guard of horse to defend it. Here was a dispute for two days and Massie's object failed.†

The next object in progress is GODRICH CASTLE. The junctions of the courses in the masonry, show that the castle, before the addition of the round towers merely consisted of the keep, with low annexed buildings in the house form; whose point ends or gables, distinctly appear, where walling has been raised upon them.

It is expressly mentioned in record‡ that Godrich Castle was the fortress of the tract called *Arcenfield* or *Irchinfield*, from the Roman station at Ariconium, Bollitree near Ross. This tract was formerly Forest,

\* Corbett's Military Government of Gloucestershire, p. 22. † Id. p. 118. ‡ Pat. i. Ed. 4, m 16. n. 135.

for in the Chartæ Antiquæ in the tower of London, is the order for its Disafforestation.\* The Nomina Villarum of 9th. Ed. ii. (1816) has the following account of the parishes which composed it.†

### IRCHENFIELD.

*Kilpeck* cum membr. Alan Plukeret.

*Wilton* cum membr. Jähes de Gray.—44 Ed. 3.  
Reginald de Gray.

*Garron* cum membr. Hospit. S. John Jerus.

*Godrich Castel* cum membris. Egidius de Valence  
8 Ric. 2. Johannes Talbot.

*Orget* cum membr. Joh. le Rous.

*Orcop* cum membr. Rich. de Baskerville.—47:  
Ed. 3. Ric. de Baskerville, Miles.

*Hentlon* cum. membr.

*Langarron* cum. membr.

*Kinge's Caple.* Jokes le Rous et Alanus Plukeret.

*Llanwarran* et *Monketon* cum membr. Prior Lan-  
ton. In Wales.

*Ros Forinsecus* et *Ross intrinsecus*. Epus Hereford.

Domesday mentions extraordinary privileges granted to the men of Irchenfield, who had their own bailiffs. In the reign of Edward I. the bailiffs of the

\* Cart. Antiq. B. P. 42. † M. S. Harl. 6281. The names of later proprietors are occasionally added by the copyist.

liberty of Irchenfield claimed the liberty of hearing pleas, transgressions, &c. and the privilege was allowed them (as the record testified) and they prosecuted one William Dunne for refusing to obey their mandate.\* It further appears, that the tenants of Irchenfield retained the Domesday exemption from taxation till the 8. Edward 3. and then they presented a petition to parliament, complaining that Taxon of the county of Hereford had taxed them against their laws and usages.†

We find a Domesday proprietor, of the name of Godric, as holding *Hulla*,‡ (a hill,) whence Howle in Walford, and there can be no doubt but the position and command of the Ford dictated the erection of a Fortress. After the conquest it descended to William, Earl Marshall, doubtless in the same manner as Tintern, before described, for he was not grantee from John, as erroneously published, but held it in 1165, 12. Hen. II.§ In the scutages 2. John, we have "William Marescall 55 M. et  $\frac{1}{2}$  de Castro Godrici.||" William, Earl Marshall, who died in 1219, had five sons, all issueless, and as many daughters, heirs to their brothers. Joan the second daughter was wife of Warin de Monte Caniso, [Montcheusi] by whom she had issue John S. P. and Joan, wife of William de Valence,¶ his sister and heir. Eliz. Co-

\* Trin. Plac. 15. Ed. i. rot. 7. † Parl. Rolls, vol. ii. p. 82. ‡ As quoted by Heath. § Hearne's, Lib. Nig. i. 160. || M. S. Harl. 301. f. 205—6. ¶ Chronic. Abb. Tintern, Dugd. Monast. i. 720.

min coheir of Audomar de Valence, carried it in marriage to Richard Talbot.\* In the reign of Edward III. Richard, Lord Talbot, made great repairs and improvements, of which, vestiges appear in the sharp-headed arch without a curve, peculiar to that reign. Gilbert eldest brother of John, the famous Earl of Shrewsbury, who resided here much in the 15th century, was, by the style exhibited in the chapel, apparently another improver. The Talbots had also a Castle at Penyard, and like all the Barons of the day, were of migratory habits, through occupying their own estates, but Richard probably made Godrich his *standing house*, or chief dwelling.† It was afterwards a seat for children, for in 1576 Lord Gilbert Talbot, son of the Earl of Shrewsbury, was resident here, with Mary his wife. This appears by a letter of which the following is an extract, here given, because it contains information concerning the state of the country. “According to my ryches and the contrey I dwell in and not to my desire, I send your L a new yer’s gyfste; a Monmouthe Cappe, and a rundleite of Perrye, and I muste require pardon to name the other homely thyngē, a payre of Rosse Bootes, whiche yf they be fytt for yo’r L. you may have as many as pleas you to appoynt.”‡ This

\* Fosbroke’s Gloucestershire, i. 348. † From some political events, the Castle of Godrich and Demesne of Archenfield, late belonging to James, Earl of Wilts, were granted to William Herbert, Pat. v. Ed. 4. p. i. m. 16. n. 135. ‡ Lodge’s “Illustrations.”

Lord Gilbert was afterwards Earl, and dying May 8th. 1616, left Eliz. daughter and coheir, wife of Henry Grey, Earl of Kent, in which family it continued till upon the demise of the last Henry Duke of Kent, in 1740, his estates in the counties of Hereford and Gloucester were sold \* Thus it fell by purchase into the Griffin family at Hadnock.

The best solution of the inscription and figures in the S. E. tower, which the Author can suggest is the following. As both inscription and figures are in relief, and the edges of the blocks flush with their fellow stones, without any hollow in the middle, they were manifestly cut before putting up, made with regular tools by workmen, and are not coeval with the fabrick. One of the blocks furnishes a clue. Upon it are the figures of a Hart couchant, and a Swan, close to each other; a pretty broad hint, for the first was the badge or cognizance of Richard the second and the other of Henry the fourth. The latter, being then Earl of Derby, &c. a subject, was here on a visit at the time his son, [Henry V.] was born at Monmouth, and made a great feast upon the occasion at this Castle.† It was usual, upon the visits of great men, to put their arms in stained glass, in the Hall windows, and use other modes of commemoration.‡ To this visit and feast, the inscription and figures seem to allude. The man with the Hawk on his fist,

\* Fosbroke's Gloucestershire, II. 208. † Bloomfield on the Wye, p. 14. ‡ Fosbroke's British Monarchs, 288

the symbol of Nobility, and drest in the costume of Henry's æra, is apparently intended for Henry himself, and his Lady with her new born child, according to a custom quite common,\* is personified by the Virgin Mary, and the infant Jesus. *Sumptuarius* signifies he *qui erogat sumptus*,† or “who lays out the money.” If therefore the inscription be read MASTR [Magister] SUMT [uarius] ADAM HASTUN, the meaning will be that, “Adam Has-tun, head-steward, or *Magister Sumptuarius*,”‡ caused these figures to be put up, in commemoration of the visit alluded to, this room being that in which the royal guest was lodged. Add to this, that the form of the letters is of Henry's æra.

The tower itself, much older, is stated to have been built with the ransom of an Irish prisoner and his son.|| The helmet of the former, long preserved here, would it is said, have filled half a bushel. This has been ridiculed ; but whoever has seen the helmet of Sir R. Pembruge, K. G. t. Ed. iii. in Hereford Cathedral, will find that these head coverings being made of one piece, without joint or hinge, were

\* Id. p. 482. Petrarch's Laura was so represented and many others. † Ducange v. *Sumptuarius*. † Evelyn speaking of building has the following passage. To which [Architectus Ingenio] let us add, Architectus *Sumptuarius* a full and overflowing purse ; since he who bears this may justly be also styled a builder, and that a master one too, &c. Miscellanies p. 358. || It is certain, that in the reign of Henry IV. Henry Talbot, sold to Lord Berkeley, 24 Scottish Prisoners, taken by him. Berkeley Manuscripts, p. 147.

of course enormously large at the neck in order to be drawn over the head.

The following illustration of the Keep from Woolnoth's ancient Castles, vol. ii. is interesting.

"The Keep, which is of the highest antiquity, having been erected antecedently to the conquest, stands somewhat in the same manner, as the Keeps at Portchester, Pevensy, and Castleton, close to the outward wall of the Castle, and like them, had no window on the outside next the country. It had evidently three rooms, one above the other; all of them however, were very small, being only fourteen feet and a half square; and the room on the first floor had no sort of communication within with the dungeon beneath, which had not even a single loop-hole for light and air, but was connected by a very narrow passage, with a still smaller dungeon, strongly secured, under the platform belonging to the steps of the entrance, and having a very small air hole on the same side. Mr. King in his "Munimenta Antiqua" observes the original windows are the most truly Saxon that can be; that in the middle of the upper story seems to have remained just as it was from the very first, without any alteration; and the manner in which the two large side columns stand somewhat within the arch, is consistent with the fashion which was adopted by the Saxons, and continued even to the time of Edward the Confessor. The large zig-

zag ornamented on each side, (between the columns) is in the rude form, in which it was generally used by the earliest Saxons; and so also is that of the zig-zag moulding or band, which is carried by way of ornament, quite across the tower, just under this window, and it is very remarkable, that the middle projecting buttress is carried no higher than this ornament. The window in the apartment beneath, is similar in its general construction; but the columns which support the arch are somewhat higher, and a semicircular zig-zag moulding is carried beneath the arch; the middle part of the window however, has been altered in the Tudor style. In the second apartment is a fire hearth, and in an angle of the wall a circular staircase leading to the upper story. The principal entrance was by a flight of steps on one side, distinct from the main building, and ascending to a platform before the door-way, leading to the second chamber. The body of the Keep is an exact square of twenty feet. The additions made to this fortress down to the time of Henry the sixth, begin with the very strongly fortified entrance, which commencing between two semicircular towers of unequal dimensions, near the east angle, was continued under a dark vaulted passage, to an extent of fifty feet. Immediately before this entrance, and within the space enclosed by the fosse, was a very deep pit hewn out of the solid rock, formerly crossed by a draw-bridge which is now gone, but which evidently appears to have exactly fitted, and to have closed when

drawn up, the whole front of the gateway between the towers. About eleven feet within the passage was a massy gate. This gate and the drawbridge were defended on each side by loop-holes, and over head by rows of machicolations, for pouring down melted lead [*hot water F.*] &c. on the heads of assailants. Six feet and a half beyond this was a portcullis; and about seven further, a *second* portcullis, [it should be a *hersc*, a kind of portcullis, which came next] the space between these was again protected by loop-holes and machicolations. About two feet more inward, was another strong gate; and five feet and a half beyond this on the right, a small door leading to a long narrow gallery, only three feet high, formed in the thickness of the wall, and which was the means of access to the loop-holes in the eastern tower, as well as to some others that commanded the brow of the steep precipice towards the north east. These works appear to have been thought sufficient for general defence; but a resource was ingeniously contrived for greater security in case they had all been forced, for a little further on are massy stone projections in the wall on each side, like pilasters, manifestly designed for inserting great beams of timber within them, like bars, from one side of the passage, which was about nine feet, ten inches wide, to the other, so as to form a strong barricade, with earth or stones, between the rows of timber, which would in a short time form a strong massy wall."

This account is, in the general features true ; but under sieges, almost the first step taken, was to stop the gateways with turf rammed hard, and strengthened by timbers, let down for the purpose, and by the gates, portcullis, and hersc. It was only under surprise, that the obstruction of entraace by gates and portcullis would have been sufficient. All these matters are amply described in Froissart.

This strong fortress was, in the civil war, at first occupied by the parliament, and successively afterwards by both parties, but in 1646, it was garrisoned for the king, by Sir Richard Lingen, and taken by Col. Birch. The following is the account of the siege in the newspapers of the day.

By letters to members of the House of Commons, we have express, that a party of horse and foot, were drawn out of Hereford, in the morning of March, 10th. and joined with Colonel Kirle's horse and dragoons, and Captain Rumsey's firelocks. Colonel Kirle having joined his forces, went against Godrich Castle, a strong hold of the enemy's, and there fell on the stables and took 64 horses with the hay and other provisions therein ; burnt down the stables and went into the passage house, where they took most of their officers and soldiers, and have laid close siego to it. *Tuesday, March 17th, 1645.—6.*

It was Colonel Birch's party from Hereford, and Colonel Kirle's from Menmouth, that attacked Gedrich Castle. Colonel Kirle besides this, snapt an-

other party of the enemy from Ragland, and took a lieutenant and quarter-master, 12 firelocks, and 6 case of pistols. *Perfect diurnal from March 16th to 23rd, 1645—6.*

In the *perfect occurrences* for the 23rd week, ending June 5th, 1646, is the following paragraph.

Colonel Birch begs the committee to let him have some battering canon for Godrich, else (he says) “I may sit down long enough before it; Lingen being an excepted person, and one unto whom I cannot graunt any honourable terms.”

In the same paper for the 24th week, June, 1646 is this: “letters from Hereford, dated June 1st, advertise of Colonel Birch being before Godrich with a body of horse and foot, and 2 mortar pieces and other equipage. The great Iron Culverin was going from Gloucester thither, and Colonel Birch hath sent to the committee of Salop for 2 guns from Ludlow: yet the enemy within are very resolute, but not lavish in their ammunition; and their sallies are inconsiderable almost all their horses being taken, to the number of about 50 by us: Colonel Birch upon advice with his council of war, gave order; and June the 1st. his pioneers began to work, to make approaches within pistol shot of the enormous rampiers, and intends, when they are finished, to shoot granadoes in the mortar pieces. There is yet no summons sent in, but when all is ready to storm, then it is resolved to be dispatched. The prisoners that we have taken,

say that they within are exceeding well provided with all necessaries, both for provisions and men, who, depend much upon the strength of the castle. Lieutenant Colonel Keckerman hath received a wound by an almost spent bullet from a musket, in his leg, and intends to remove to Hereford to be cured.

*Monday, June 22nd, 1646.* From the leaguer before Godrich Castle, letters advertise us, that the enemy within, are very resolute, if not desperate. A summons was sent on June 13th, with abundance of fair and pressing arguments; but the return was a flat denial, and confident expectation of relief before they needed it; which occasioned Colonel Birch never to parley more; and thereupon sent them in 6 granadoes, and tore down a piece of one of their towers. They seem yet fearless, but sparing of their ammunition, which we hear to be not much; and yet they made a sally out and killed us 7 and hurt 10, and we have wounded as many of theirs. They cannot, some think subsist long; water begins to fail them: beer they have but little left; but other provisions they have plenty; but their hearts are stable, their walls strong and high, nothing but extremity will force them; we are to make some approaches, and then to mine; but in the mean time they desire a good supply of powder, that they may not want for their batteries, granadoes, mining and mortars; since no other way is like much to speed the work.

Colonel Birch then summoned Sir H. Lingen, the governor, and a correspondence ensued, but it is a

mere general matter of menace on one side, and defiance on the other. The last letter of Birch is this to the speaker.

SIR,

Since my coming before this castle, I have used all means tending to the speedy reduction thereof, and am approached up on all sides so near that they annoy me with throwing of stones. I find the thing in itself very strong, and the defendants (being excepted persons and papists) very desperate. They have made many sallies, inasmuch that they have lost at several times 100 horse, and now have not above 5 remaining. They have not killed me above 24 men in all, and never took one prisoner, though divers times we have been at hand-blows, and I find that my batteries, mortar pieces, and mining, being the three ways we now put in execution, having cast a mortar piece here, which carries a shell of 200lbs. weight, I shall spend more powder than is here to be had, and for want of which I shall not be able to go on, if not supplied; my humble request therefore to the parliament is for 80 barrels of powder for the service of this place and county; the magazine at Hereford being very small; with which assistance I question not to give you a timely account of this Castle, and to approve myself,

Your humble servant,

JOHN BIRCH.

*From Godrich, June 18th, 1646.*

One of the letters from thence tells us, that one of the cavaliers called to our pioneers at work in the mines, and said they cared not for being blown up, they could from the sky laugh at the flourishing of the roundheads. The above is from the *perfect occurrences for the week ending June 26th, 1646.*

In the *Perfect Diurnal* of July 6th to the 13th, it is said as follows.

"Colonel Birch goes on well against Godrich Castle and is likely to carry it suddenly."

In the *Perfect Occurrences*, for the 9th and 20th week, ending Friday, July 15th, 1646, is the following letter, from Godrich Castle, concerning the proceedings of Colonel Birch there.

SIR,

The enemy within are very obstinate. We have supplies of shells for our granadoes from the Forest of Dean. Our mortar piece is 15 inches diameter; yet some are come in to us out of the castle, who affirm, that there is great execution done in the castle by those shots we have made; that many parts of it are torn. After we had at first been awhile before them, they sallied out and surprised our chief guard killed eight of our men, and had possession of both of our mortar pieces, but could not carry them away; they did what they could to break them but could not. Then they put a glass vessel of poison in the pieces, thinking to spoil them and us this way, and retreated into the castle, carrying with them a fired granadoe which lay in the place. There is one of our guns cracked at the muzzle, I am afraid she will not prove useful; but they are now very quiet within, yet will not yield. Our ordnance are small, and have done but little execution as yet. What hath been performed yet hath been with our mortar pieces—Colonel Birch hath sent to the General for two great guns, (as this country is badly provided) our mines go on well. This is all at present.

Your humble servant,

E. S.

From Godrich July 4th, 1646.

O.

In the *Perfect Occurrences* for the 1st and 80th week, ending Friday the 3rd of July, 1646, is as follows

*Saturday, August 1st.* From before Godrich Castle, the only garrison the enemy hath now left in England; except Pendennis, we perused letters, of which we will give a copy of one, which gives an account of Colonel Birch's proceedings there.

SIR,

We are in very good forwardness with our mine, and hope very shortly to see the effect of it. Our guns have made a breach in the upper part of the wall, and the granadoes have done them much spoil in the castle; yet they take no more notice of it, than if no enemy were before it, acting little against us; only now and then firing off their muskets, yet our great mortar piece and mine (I verily believe) will occasion a parley for mercy, which, if they obtain, I conceive will be well for them, for our leaders are extremely incensed against them. It is little thought (I believe) at London, what pains and cost is here taken; but the reducing of this once slighted castle, I hope the——(sic) Lingen's estate will make satisfaction both to the state and to us. I am grieved that any difference should be amongst ourselves, but the occasion of it I leave to the righteous judge, for a reward and hope the issue will be good to those who go on with the parliament, and desire a safe and well grounded peace, without self-seeking base ends, which are hateful to

Your humble servant,

I. E.

*Godrich Leaguer, July 18th, 1646.*

In the same paper it is said, "nothing yet from Godrich Castle, more than what the former letter expresseth."

In the *Perfect Diurnal* from Monday, August 3rd to 10th, 1646, is "this day there came letters to the house, from Colonel Birch, which certify that Godrich Castle in Wales, not far from Ragland, is surrendered unto him for the use of the parliament. The enemy was very resolute as long as they had any hope, but Colonel Birch drawing up close upon them both horse and foot, and entering some works, the enemy hung out a white ensign, and desired a parley. The Colonel not willing to lose his advantage, refused the parley. They cried out for honourable terms. He offered mercy and went on in his enterprises. They seeing the case desperate and themselves in a lost condition, accepted of mercy upon these ensuing conditions.

*First*—That Sir Henry Lingen, the governor of Godrich Castle, with all the officers and soldiers therein, shall have mercy for their lives.

*Secondly*—That the said Sir Henry Lingen, the governor with all the officers and soldiers should surrender up themselves prisoners, to be at Colonel Birch's disposition.

*Thirdly*—That all the arms and ammunition, provision and whatever else is in Godrich Castle, shall be delivered up to Colonel Birch, for the service of the parliament.

*Fourthly*—That the same be performed personally the same day, (viz.) July 31st. 1646.

All which was done accordingly, this present day, and Colonel Birch is now in possession of the Castle wherein besides the governor, were about 50 gentlemen and others of quality, and 120 soldiers.

In the *Perfect Occurrences* for the week ending August 7th, 1646, is the following further detail of the capitulation, by which it appears from there being *only four barrels of powder left*, that the main cause of the surrender was want of ammunition.

"This day there came letters from Colonel Birch of the taking of Godrich Castle, all prisoners at mercy, the castle and all therein surrendering to him.

"A list of the officers names, the number of the soldiers, and of what was taken in Godrich Castle, July 31st, by Colonel Birch.

Sir H. Lingen, governor,	Gentlemen. Richard Chandler
L. Col. Rog. Lingen,	_____ T. Cornwall,
Sarg. Major James Wade,	_____ Thomas Strete,
Ditto James Wakeman,	_____ Ralph Lingen,
Ditto John Pye,	_____ Bodenham Gunter
Captains. James Edwards,	_____ William Edkins,
_____ William Hill,	Six Gentlemen more,
_____ John Vaughan.	Henry Maine, a supposed
_____ Frederick Hook,	Popish Priest.
_____ Edward Cornwall,	
Patison,	
Lieutenants. T. Hill,	TAKEN ALSO,
_____ John Mabbs,	Sixty Common Soldiers,
_____ Howell Matthews,	Two Hammer Pieces,
_____ Wm. Greene,	Four Barrels of Powder,
_____ Richard Lochard,	A good proportion of Match
_____ Peter Stete,	and Bullet.
Cornets. Alford,	120 Arms fixed, and unfixed.
_____ Matthew Morse,	30 arrels of Beer,
_____ Charles Rosse,	One Standard Colour,
_____ John Beaumont,	Great Stores of Corn, and
Ensign, Harris,	Meal.
Gentlemen, R. Bodenham,	Sixty Flitches of Bacon.
_____ Thom. Bodenham	150 Bushels of Peas,
_____ Rog. Vaughan,	One Hogshead of Claret
_____ John Skippe,	Wine,
_____ John Bodenham,	Half a Hogshead of Sack,
_____ John Wigmore,	Good store of Butter, Cheene,
_____ Wm. Madden,	and Beef."
_____ John Barrington,	
_____ Laur. Kinsman,	

Their gallant defence merits the preservation of their names; some of the families still subsist.

In the same paper it is added, "Colonel Birch is marching with all his forces and artillery, leaving only a few to keep Godrich and Hereford."

In the *Perfect Diurnal* from March 1st to the 8th, 1646—7, it is ordered "that in Herefordshire, Godrich Castle be slighted." Baronet Lingen, of Sutton Court, held it for Charles I.

It is said, upon authority of Sanderson, that Colonel Broughton, out of Gloucester, *undertook to garrison Godrich Castle*, but this is a mistake. "Colonel Broughton's Captain Lieutenant," (says Corbett), \* "with 50 soldiers undertook to garrison a house near Godrich Castle, neither obvious to relief, nor caring to fortify or store the place with victuals. This was done in the governor's absence without order, disavowed by all, and owned only by the Captain himself, whose plea was, that he had no support for his men, and was forced to get his living there; but within a few days his house was fired upon him, and all his carried prisoners to Hereford, before relief could reach him."

The connection of Godrich with the civil wars is further noticed in history, by its relation to the ancestors of Dean Swift, which celebrated person pre-

\* Military Government of Gloucester, p. 115, 116.

sented the travelling chalice for the service of the sick used by his grandfather Thomas, vicar of the church: The Swifts were anciently seated at Rotherham, in Yorkshire. The elder branch was ennobled in the person of Barnham Swift, who was created Viscount Carlingford, Mar. 20, 1627, a title which became extinct upon his decease without male issue. From a younger branch of this line, descended Thomas Swift, vicar of Godrich, a person distinguished by his courage and loyalty to King Charles I. in whose cause he suffered more than any person of his condition in England; for he was plundered by the roundheads thirty-six times, some say above fifty. He engaged (*sic*) his small estate, and having thus gathered 300 broad pieces of gold, he quilted them in his waistcoat, and escaping to Ragland Castle, which still held out for the King, he presented to the governor thereof this seasonable supply, an action which must be allowed to be the more extraordinary inasmuch as it was performed by a private clergyman, with a very numerous family and small estate, which had been often plundered, and who was deprived of his livings in the church, Godrich and Bridstow. His estate at Godrich and Marstow, was also sequestered. About the time of the capture of Hereford by the rebels, he was imprisoned [*correctly took shelter*, for Ragland was then in the King's hands] in that famous Castle.

He was particularly accused of having bought arms and conveyed them into Monmouthshire, though he

had not done so, and of having preached in Ross upon that text. “Give unto Cæsar, &c.” in which the Earl of Stamford said he had spoken treason, in endeavouring to give Cæsar more than his due. This Thomas Swift married Eliz. Dryden, aunt to the poet, and by her, was father of ten sons and four daughters. He died in 1658. Jonathan the fifth son, an attorney, married Abigail Erick, of Leicestershire, and had issue by her, Jonathan, the famous Dean; and a daughter, wife of Joseph Fenton, a tanner,\* a match abhorred by her distinguished brother.

The PRIORY, formerly called Flanesford, was founded by Richard Talbot in 1347, who was buried there, but at the dissolution removed to the parish church. The Priory church appears as a barn, annexed to a house occupied by Mr. Bellamy, with adjacent fish-ponds.

The ancient manorial Court house is or was, ornamented with the carved figure of a Talbot, (a species of dog), in allusion to the family name.

Henry Neele, author of the Romance of History, probably compiled during his visit at my house, his tragical novelet of a suicide; said to have been committed at Godrich, by one of those absent people to

\* Thus Mason, hist. of St. Patrick's, Dublin, i. p. 228, 229. In this work p. 229, is given from the *Mercurius Rusticus*, a long detail of the plunder of the Swift's. The villains utterly disregarded the protections, which Mrs. Swift had purchased, and tried to starve the infant children, “threatening the miller, if he ground any corn for them they would grind him in his own mill.”

whom in his own language. “The world is nothing, pleasure is nothing, suffering is nothing, ambition, riches, praise, power, all are nothing.”

Addison wrote Cato, and escaped censure : not so Goethe.—He is not understood conceding the indiscretion and monomania propagated by his Werter. Madame de Staél is correct, in calling that book the finest and most impressive novel that was ever written. The Werter in the beginning of the story, i. e. Goethe himself, imitated the chivalrous grandeur of soul conspicuous in the Rella of Pizarro, and the Rebecca of Ivanhoe, by the only, though humble, means in his power of making provision for two of Charlotte’s children. This simple act, would not do for the catastrophe of a novel, and therefore the self-immolation of a contemporary, who shot himself, for the love of a married woman, completes the story. Goethe, no more than Addison, intended to vindicate suicide, an act resulting from the disease, namely, monomania.

WALFORD on the left bank, has few antiquities. One is a *castellum* or small square entrenchment upon Howl-hill, apparently an exploratory post to the camp at Penyard. Another is a fortified Manor House,\* so altered, according to tradition, that it might not be surprised by a Coup de Main, from Godrich Castle. The courts and yards are so disposed as to flank and command each other, nor could

\* A nine pound shot found here, is now in my possession.

the house be taken without first carrying these, and a mount behind, which might hold field pieces. The third is the Warren, an encampment used by Colonel Kyrle, lord of the manor, and resident at the Court House, before mentioned. He was first in the service of Charles, but turned to the parliament. Being interred in Walford church, where his helmet is still preserved, a tradition has arisen that here was buried the more worthy defender of Godrich Castle, an opinion founded upon confusion of persons.\*

In the newspaper, called *Perfect Occurrences*, from April 25th, to May 2nd, 1645, is the following paragraph.

"Prince Rupert marched (from Bristol) by Walford, towards Ross, the last week, with 2000 foot and horse, with two pieces of ordnance, who since we hear were quartered near Brampton."

The church formerly had a spire, which was destroyed by lightning, February 17th. 1813.

A Hugo de Walford, is mentioned 12 and 13 Joh. as holding "one kn. fee in Waleford," of the bishop of Hereford,† and a John de Walford occurs again in 1316.‡ The name does not now exist in the place.

Near the church of RUERDEAN, are the earth-works of a castle. From the remains of an arch, it appears to be of the 13th century, the era of nearly

\* Anecdotes of Colonel Kyrle, will be given under Monmouth. † M. S. Harl. 301 f. 212. ‡ Nom. Villar.

all the architectural remains in the vicinity. It was the seat of the Alba-maras, and through female heirs of the Deverties, Bicknors, and Baynhams.

It appears to have been a small strong hold with a Barbican. The shell of a seat built about the reign of Elizabeth, shows that the castle was then deserted. It was most probably destroyed for materials, when the seat was erected, nothing being left.

Tradition points out a spot from whence the castle was battered by Cromwell's troops; but the castle was probably not then in existence, and there is an apparent confusion with the real fact, that after the surprise of Monmouth, Ruerdean was made by Massey governor of Gloucester, a parliamentary garrison to stop plunderers from Hereford.\*

Upon the opposite side is COURTFIELD, the modern seat of William Vaughan, esq. just above WELSH BICKNOR church, so called because an insulated part of Monmouthshire. This separation was not uncommon, on account of annexation to a particular barony.

Mr. Cox relates the following anecdote of an ancestor of the Vaughans. Walking one day with his son, who had long been married without issue, he challenged him to leap over a gate. The son attempted it without success; on which the old gentleman vaulted over it easily, adding "as I have cleared the

\* Corbett, p. 119.

gate for you, so I must e'en provide you with an heir." Accordingly he married at the age of seventy-five, and left a son and three daughters.

It certainly was a Celtic method to put children out to nurse at a neighbouring farm,\* and in the Highlands the children of gentlemen often grew up in the families of their nurses;† but in England they were removed at an age of puberty, to the houses of persons of rank.‡ Sir Bevill Granvill's house, till the civil wars (of Charles I.) broke out, was a kind of academy for all the young men of family in the country; he provided himself with the best masters of all kinds; and the children of his neighbours and friends shared the advantage with his own.§ When the revolution commenced, says Lord Clarendon,|| all relations were confounded by the several sects of religion, who disengaged all forms of reverence and respect, as relics of superstition. Children sought not blessing from their parents, and their education was neglected for fear of expense. Young women conversed without circumspection, or modesty, and frequented taverns; so that Charles II. was not the author of *all* the debauchery of his æra. Consistently with the fashion of the times, before the parliamentary usurpation, Henry V. was nursed at Courtfield. The country people well knowing the attachment which subsisted between *collactanei*, or foster

\* Pennant's Whitesford, p 2.      † Newte's Tour, p. 146.

‡ Hoveden a o 1191; Biogr. Brit v. 698, et alii.      § Own Life, i. 234.      || Watkins's Bideford, 222.

brethren,\* have converted broken angels on each side the sepulchral effigy of the nurse, in the church, into the infant Henry and his fellow-suckling. Sir S. R. Meyrick, in a letter to the author says, all this tradition is destroyed, by the costume of the figure being that of the time of Edward I. and proves it by the instances of Aveline, Countess of Lancaster, in Westminster Abbey, and of Lady de Bohun, in the library of Hereford Cathedral.

Mr. Shaw mentions an ancient Chalice belonging to this church, as the presumed work of Arabians, near the borders of Spain, and of the date of 1176,† whereas it is only a mistake of the churchwardens initials, and the year 1600.

At ENGLISH BICKNOR are traces of a castle, or castellated mansion.‡

At SYMOND'S YAT the road from the ferry into the forest is cut through the trench opposite Symond's Yat rock. This trench is made by some part of Offa's Dyke, by others, of a Roman camp.

Upon the GREAT DOWARD is a camp, of which through natural defences, only the west side is strongly fortified by entrenchments, because that part was deemed accessible. Spear heads have been found; and the common marvellous tale is told of the discovery of a giant's bones in a place seemingly arched over.

\* See Giraldus Cambrensis in Camden's Scriptores, 743.

† Western Tour, p. 196.      ‡ Bigland's Gloucestershire in "Bicknor."

Between the Great and Little Doward, in a valley, lies a singularly picturesque estate, called the Kiln House Farm. In a corner of it is a romantic cavern bearing the name of King Arthur's Hall. It was certainly a Celtic custom so to denominate caverns, and "Fingal's Hall," a similar excavation, was a residence at least during hunting seasons.\* Caves were winter habitations of the Britons,† and residences or places of protection for the Highlanders.‡ This is merely given to illustrate a Celtic custom of so denominating caverns; for this is only a worn-out iron mine.

Upon the Little Doward, a hill of peculiarly fine outline, viewed in front from the Monmouth road, are the interesting remains of a British Camp. Three circular terraces wind up to the summit. It is a valuable relic of British Fortification, where Caractacus probably posted himself, for how otherwise are the adjacent Roman Camps on the Great Doward and Symond's Yat to be accounted for? Ostorius probably endeavoured to force him by the Great Doward, but apparently did not succeed; and being compelled to cross the river, encamped at Symond's Yat. The inference is drawn from the circumstance of the Gauls taking up a position protected by a river, where even Cæsar declined action.§

\* Campbell's Journey from Edinburgh, i. p. 179.

† Henry's History of Great Britain, ii. 113. ‡ Newte's Tour, p. 234. § Bell. Gall. L. v. c. 47.

At GANEREW, Vortigern's palace has been absurdly placed by Geoffrey of Monmouth and his copyists; but the real spot seems to have been Dinas Emrys, engraved by Sir R. C. Hoare.\*

Roman coins have been found at MONMOUTH, but the *Blestium* of Antoninus is probably Staunton, from whence by the Kymin runs a Roman road to the town under discussion.† A British Fortress is said to have existed previous to the Roman conquest and to have been occupied by the Saxons to support their conquests between the Severn and the Wye. It is supposed to have been rebuilt by John, baron of Monmouth,‡ whence in failure of issue, it was alienated to Prince Edward, (afterwards King Edward I.) in 1257. In 1265, after the quarrel between Simon, Earl of Leicester, and Gilbert, Earl of Gloucester, the former successfully besieged the castle which Gilbert had taken and fortified; and levelled it with the ground.|| It was however, rebuilt or repaired, for devolving to John of Gaunt, by marriage with Blanch

\* Giraldus i. 125.      † Gents. Magazine, Jan. 1822.

† In the Barons' wars in 1233, the Earl Marshal came to Monmouth to reconnoitre it for a siege. Baldwin de Gynnes the governor, discovering him, rushed out, wishing to bring in the Earl a prisoner to the castle. His bravery preventing success, a knight killed the Earl's horse. The latter seized one of Baldwin's companions by the foot, dismounted him, and jumped upon the horse. Baldwin in a rage tore off the Marshal's helmet, and seized the bridle. A cross-bow-man, seeing his danger, shot Baldwin in the breast. While his men were attending him, the Marshal was neglected, and his army coming up, a great slaughter was made among the Castellans. M. Paris, p. 259. Ed. Watts.      || Triyeli Annales, p. 223, 224.

daughter and heir of Henry, Duke of Lancaster —Henry of Bolingbroke, John's son, our Henry IV, was father of the Agincourt warrior, Henry V. born here.\* His father Henry was then at Godrich Castle, and upon receiving the news of his son's birth, made a grand feast there.† As part of the dutchy of Lancaster, Edward IV, granted it to the Herberts with whose other possessions it has devolved to the Duke of Beaufort.‡ The remains stand upon the ridge of an eminence to the N. of the Monnow. The chamber where Henry V, was born, is part of an upper story, and 58 feet long by 24 broad. Another large apartment, probably the hall, adjoins. A circular stair-case tower leads to the grand apartments, and vestiges of the castle exist among stables and out-houses. From the ruins arose a handsome edifice in 1673, an occasional residence of the Beauforts; now a school.

The possession of Monmouth, as being the key of South Wales, was perpetually contested during the civil war. In 1643, Lord Herbert had begun to place a garrison in it; but when Sir William Waller advanced, the soldiers abandoned the town, because it was naked and open¶. It was recovered again for the king,|| and was alternately in the possession of both parties. The accounts are as follow.

\* Gough,—Nicholson, &c.      † Bloomfield on the Wye, p. 14.      ¶ There are other accounts since the grant, but they appear to confound the fee-farm with the estate.

¶ Corbet, p. 31.      || Id. 61.

"Col. Massey after capturing Beachley and Chepstow, took the town and castle of Monmouth, which is not only the enemy's inlet into Wales, but a magazine to serve Bristol and other of the king's quarters with provisions; the manner of gaining thereof being very remarkable, and certified to be thus. Colonel Kyrle, who revolted from the parliament upon the loss of Bristol, went out with a party some miles from Monmouth to fetch in some provisions, and being as full of jollity as security, the most valiant Colonel Massey fell upon him and his company in the midst of their mirth (which it seems they preferred before the sending forth of scouts) and so surprised them.

"The said Colonel Kyrle being conscious to himself of his former services to the parliament, feared that he should not obtain quarter without a present recompence, and thereupon did undertake to bring Colonel Massey's men into Monmouth, offering to march in the front, which was concluded accordingly; and at his coming to the guard, they, thinking it had been their own forces, let down the draw-bridge and, without any opposition, received them into the town, and they demanded it for the parliament, at which the garrison was so exceedingly amazed, that some of them fled away, and left their arms, and the rest called for quarter; and so this town being of great consequence, together with the castle, was reduced to the obedience of the parliament, with the loss of not above six men on both sides." Thus the

*Perfect Diurnal*, (a newspaper of the day) from September the 1st. to the 7th. 1644.\*

\* Corbett's account varies in the particulars. Colonel Kyrle made overtures to Massie, goveruor of Gloucester, for the recovery of Monmouth. The latter having pursued the Prince's [Rupert's] horse into Wales, and destroyed the enemy's project in fortifying Beachley, quartered with his horse and foot near Monmouth on the Forest side, and receiving an answer to a message lately sent to Lieutenant Colonel Kyrle, propounded unto him, and followed this way; that he would feigne a post from Gloucester side, to desire a sudden return with his forces thitherward, to secure that part of the country from the enemy, which was already flown out from Bristol and Berkeley; and this message was to come to his hands at Mr. Hall's house, at High-meadow, a grand papist, where it would take wing for its despatch for Monmouth, by whieh means Kyrle commanding the horse might easily draw forth some troops to follow the rear of our party. Hereupon he feigned a sudden retreat to Gloucester, and having marched back three miles, lodged his forces in a thicket of the Forest, and sending his scouts abroad, prevented the enemy's discovery. In the mean time the intelligence reached Monmouth, and Lieutenant Colonel Kyrle draws out, whom the governor surprised at midnight in High-meadow house, with his troop of 30 horse, and, with as little noise as possible, advanced thence to Monmouth. Nevertheless, twas not so deep a silence but the alarm was given by the Cornet of the troop, who escaped the surprisal, and the attempt was made more difficult, if not desperate. The town took the alarm, stood upon their guard, expecting an enemy. Notwithstanding this, Kyrle with a hundred select horse, arrived at the town's end, confidently came up to the draw-bridge, pretending a return, with many prisoners taken, pressed the guards and prevailed with Colonel Nottby, the governor of the town, by the officers of the guard, to let down the draw-bridge, which was done, but with much jealousie, insomuch that the first party were like to be held prisoners in the town. Our forlorn hope saw that it was time to lay about them. They declare themselves, overpower the guard, and made good the bridge. They kept a strict watch over Kyrle's deportment, who acted his part with dexterity and valour. Our body of horse and foot were at hand, had a large entrance, subdued the town in a moment, and spared the blood of the surprised soldiers. But the dark and rainy night fitted the governor of Monmouth with the major part of the garrison with an escape over the dry graft. We took one major, three captains, and divers

When Monmouth was surprised by Massey, most of the soldiers escaped, but many officers and persons of quality were taken. So *Le Mercure Anglois*, No. 15 which repeats the story of Kyrle's treachery, as does also the *London Post*, No. 7. October 1st, 1644. It adds, that Massey found in the town some brass cannon.

Soon afterwards the town was recovered in manner following, according to Corbett. Massie was invited by some Monmouthshire gentlemen to take Chepstow, and Major Throgmorton was induced to weaken the garrison at Monmouth to take advantage of this surrender. The news was forthwith conveyed to the enemy, who drew together all the strength they could make of horse and foot from Ragland, Abergavenny, Hereford, and Godrich; and November 19th, about break of day came to the town and lay undiscovered behind a rising ground, at a quarter of a mile's distance, never thinking to make an attempt, much less to surprise it. But as the governor's unavoidable absence, and the important enterprise of Monmouth Garrison, did cause their approach, there being not above 150 left there, so the negligence of the Captain, to whom the keys were entrusted in the Major's absence, gave up the town into their hands. So remiss were the slender

inferior officers, sixty common soldiers, five barrels of powder and some arms, but the town itself was the best prize, being the key of S. Wales and the only safe intercourse for the King's army, between the west Wales and the northern parts—Corbett, p. 100—111.

guards, that the Trevally was beaten and none took the alarm. The enemy observed, and took the courage to attempt the surprisal, come upon the higher side of the town that looked towards Hereford, having only a sloping bank cast up to a reasonable height with a dry graft of no depth; insomuch that the guards and sentinels being all asleep or supinely negligent, above forty men presently clambered over and fell down to the next part, where they found not more than six men, who fled from the ground upon their coming on. With this, one takes an iron bar, breaks the chaine, forces the gate and sets it open to the whole body of horse, who rid up the town with full career, seized upon the main guard before one man could be ready to give fire, and took the rest in their beds. It was done in a moment, where we lost Col. Broughton, four captains, lieutenants and ensigns, some of the committee, together with common soldiers about 160 persons, two sakers besides a drake and nine hammer guns taken at Beachley, with ammunition and provision, and at least 400 muskets.\*

\* Corbett, 118. The London Post of December 3rd, 1644, gives a different account. It says, "Colonel Massey having intelligence that the enemy was quartered and plundering about the edge of Gloucestershire, advanced to encounter them; he had left 600 men in Monmouth to defend that towne, giving them charge that they should not stirr forth until his returne; but the enemy having some design at Chepstow, there was 400 men sent out to fall upon them. In the mean time the Lord Herbert understanding what a weake power was left in Monmouth, he sent eight of the most crafty of his soldiers, in the habit of country peasants, who pretending to be for the parliament, held a long dis-

The next *London Post* of December 10th says, "there was some hope of the recovery of Monmouth; but by reason of the overswelling of the river Severne, the country thereabouts is so covered with waters, that but little good in this winter season is to be expected. Some places near Monmouth are, however, garrisoned to save the Forest of Deane from the enemies incursions out of that towne."

By the same paper of January 17th, 1644—5, it appears that these incursions kept Massey's troops constantly on the alert.

A letter from Gloucester in that paper says, "we have a foule quarter hereabouts with the enemy, by reason of the losse of Monmouth. The Welsh are still hearkening for our governor's absence, and then on the Forest of Deane's side we never want constant alarmes, especially when he is towards Stroud or Cicester, so that we have a hellish life, unless we could divide our forces, and that cannot be till these horse doe joyne with us."

In the *Mercurius Veridicus*, October 11th—18th, 1645, it is said, "as for Lunsford's inclining to acceptance of £.500, for the surrender of Monmouth, they know not of it."

This Lunsford was the famous Sir Thomas, who furnishes a curious instance of the virulence of party

course with the sentinels upon the draw-bridge, when behold, upon the sudden, two troops of horse appeared, who breaking through the sentinels did enter the towne, which they not long after mastered."

slander. From some report of cruelty, towards women and children, he was calumniated as a person who fed upon the latter, as being actually a cannibal.\* To him the following lines of Hudibras allude,

Made children with your tones to run for't,  
As bad as bloody bones or Lunsford."

P. iii. c. ii. l. 68.†

In the *Mercurius Veridicus* of October 18—25, we have “Colonel Morgan with the Monmouth and Glamorganshire clubmen,‡ have besieged Monmouth, whereof *Lunsford* is governor. They have sent in summons, and received a negative returne.” However, it was very soon after taken in the manner following.

“Colonel Morgan with the assistance of the country clubmen came against the towne with a considerable number of horse and foot, and after the enemy perceived that we had an intention to storme them, they fled out of the towne into the castle, after which the townsmen, considering with themselves that if we entered by force after summons, they should be left to the violence of the souldiers, they let fall the draw-bridge, by which means our men entered the towne, and the enemy stood on their guard in the

\* Mercur. Aulic. Ap. 2—9 1642.  
Popular Antiq. ii. 361.

† Granger ii. 243.

‡ This term implies the modern *levy en masse*. Holinshed (vi. p. 64) has the following passage, “making their assembleie not generallie of all that were able to beare a club, as they did the yeare before.”

castle. Then we sent for pyoneers to Deane and other parts, which came in very freely, and the next day being Thursday, we began to undermine in several places; which the enemy perceiving, sent out for a parley, which was consented unto, and hostages given on both sides. At which it was agreed, the officers should march away with their own arms, and the common soldiers without. *Mercurius Veridicus*, October 25th—November 1st, 1645. The castle however, stood a siege of three days. *Perfect Diurnal*, February 9th—16th, 1645—6. The military vicar of Bray, Colonel Kyrle of Walford Court, obtained the government of the town, and surprised some stragglers successfully, the apparent utmost of his services. *Mercurius Veridicus*, No. 28, November 1st—8th, 1645;) but was not confirmed in his situation till March, 1645—6. *Perfect Diurnal*, March 16—23, 1645—6.

In the *Cities Weekly Post* of January 13th to 20th, 1645—6, it is reported that 200 of the Ragland horse entered Monmouth, but were driven out with much shame and loss.

Such was the state of Monmouth, in 1659, that the judges did not dare go there to hold the assizes, (*Mercurius Politicus*, August 4—11, 1659, No. 582); but were obliged to refer the affair to parliament, who ordered a commission.

A Post-office was not established at Monmouth and several other parts of South Wales, till Novem-

ber, 1663, *The Intelligencer*, Monday, November 16th, 1663.

The town was moated and walled, with four gates. Only a part of the moat remains, stretching to the ruins of an old gateway in the street near Ross turnpike. Parts of two round towers which flanked the South gate are visible, and the Monnow gate is entire. Some vaults under the house of Mr. Cecil, of the Duffryn, are attributed to Anglo-Saxon, if not *Roman* workmanship. On the North side of the church, says Gough, stands a ruinous square building in which are very thick walls, niches and windows, and three round arched doors; supposed remains of the Priory. Tanner says it was founded by Withe-noc de Monmouth, in the reign of Henry I. who placed a convent of black monks from St. Florian's near Salmure in Anjou, in the church of St. Cadoc near the castle, and afterwards in the church of St. Mary, or Catherine, as Speed. The present church occupies the site of that of the priory but having been partly reconstructed about 1740, the tower and lower part of the spire are the only ancient fragments. The priory house contains an apartment said to have been the library of Geoffrey of Monmouth,\* whose legendary work shows the extreme ignorance of the Britons as to their own real history. Such inventions as his were *common practices* in the middle ages.† St. Thomas's Church is a curious old

\* Nicholson, &c. † See this exhibited in Fosbroke's *British Monachism*, new edition, p. 19. 841

structure ascribed, in part, to the Saxons and even to the Britons. The mouldings of some arches excite particular attention. The suburbs beyond the Monnow are probably the site of the British town. Two ancient hospitals founded by John Monemue, once existed; and a free-school and alms-house remains, the benefactions of William Jones, who, from a porter, became a factor in London. There is also a chapel, once belonging to the makers of Monmouth caps mentioned in Shakspeare's Henry V. of which the manufacture was removed to Bewdley, on account of a plague.\*

Near Monmouth stands a very lofty eminence, called "the KYMIN". Here is a fancy pavilion in honor of Lord Nelson, and our other marine heroes. From hence is a superb view of the banks of the Wye from the New Weir to Monmouth, and on the S.E. look to the nearest eminence, and you see in front the *Buck-stone*, (so called from a silly story about a buck,†) a famous rocking stone of the Druids, not a mile distant. Some writers upon Gaelic Antiquities, call them *clacha-brath*, i. e. judgment-stones. In one direction they were moveable; but in others, the greatest force only impressed their immense weight against the sides of the cavity in which the apex was placed.‡ They are supposed to

\* Nicholson, &c.

† It has been applied to several places elsewhere.

‡ Smith's Gaelic Antiquities, p 71.

have been used in divination, the vibrations determining the oracle; or from their sound, when violently pushed, and reverberating, that they were suited to alarm the country upon the approach of an enemy\* or as there was a passage round them, that sanctity was acquired by perambulating them; that the cavity was a sanctuary for offenders; for introducing proselytes, people under vows, or going to sacrifice, † or for oracular answers‡. Such stones were also funeral monuments, for Mr. Bryant says, § "it was usual with the ancients to place one vast stone upon another for a religious memorial." The stones thus placed, they poised so equally, that they were affected with the least external force; a breath of wind would sometimes make them vibrate. These were called rocking stones.

Thus various accounts. It is well-known that the Roman manners did not penetrate into Scotland and Ireland, from whence are to be drawn the best existing elucidations of what is called Celtic superstition; || and it is also clear that originals of the poems of Ossian, however embellished, or garbled by Macpherson, are found in the Highlands. In the poem of Carric-thura we have "a rock bends along

\* Archæologia v. ix. p. 216.

† Berlase, p. 138, &c.

‡ Watson's Halifax, p. 26.  
|| Apollonius Rhodius, Argonaut. B. i.

§ Notes upon Encyclopædia of Antiquities, vol. ii. p. 920, that rocking-stones, (one moved by the wind), stone circles, and other Druidical remains occur in America.

the coast, with all its echoing wood. On the top is the circle of Loda, the *mossy stone of power.*" And again "the king of Sora is my son, he bends at the stone of my power." In Fingal B. iii. we have a still stronger passage. "He called the grey-haired Snivan, that often sung round the circle of Loda; when the stone of power heard his voice, and battle turned in the field of the valiant," Now round Stonehenge and this rocking-stone runs a green path; it was for the *deisol*, or perambulation round the temple, or stone, three times,\* a custom which Giraldus Cambrensis says, that the Irish transferred to churches.† From Ossian we see that the bard walked round the stone singing, and made it move, as an oracle of the fate of battle.

Mahé says, that "there is some probability that the rocking stones (*Roulers*) were probatory stones, (*des pierres probatoires,*) by which the Gauls tried the virtue of their wives; and that they were reputed guilty, when they could not move them. Thus in the *basse Bretagne*, the stones are called *les pierres des logan*, that is, the stones of unfortunate husbands.‡

Above the stone is a rock-basin, for libations of blood, wine, honey, or oil, according to Borlase,§ but children upon birth || were immerged three times

\* See Borlase. † Camdeni Scriptores, p. 743.

‡ Essai sur les ANTIQUITES du Morbihan, p. 39, (from le dictionnaire du P. de Rostrenen, p. 176, col. 2.)

§ Gough's Cambden. || Baptism was practised by the ancient Etruscans and the followers of Mithras. Higgins's Druids, p. lxi.

in water\* among the ancient Irish; and lustral water is ancient also, consisting of rain water for greater sanctity.

Upon the eastern corner of the stone is a rude arch, now almost stopped up by growth of the soil, which, according to Borlase, was the *sacellum*, or little chapel,† where the Druid of the stone placed himself. So late as 1682, a hermit in Ireland, to whom the country people brought all manner of presents, was called the “*holy man of the stone.*”‡

The form of the stone is an irregular square inverted pyramid,|| and the writer of this, upon trial, could fancy that it moved. The point where it touches the pedestal is not above 2 feet square. Its height is about 10 feet; S. E. side 16 feet 5 inches; N. side 17 feet; S. W. 9 feet; and its south side 12 feet. The rock pedestal is an irregular square; S. E. side 12 feet; N. 14 feet, 9 inches; W. 21 feet 5 inches; S. 14 feet.

The situation of this stone was evidently chosen because it could be conspicuous for miles; being seen from even Ross church-yard, distinguishable from a tree by its flat head and Y like form, a little below the nose of the promontory. Adjacent to it, is a large barrow, and on the Coleford road, a huge

\* Giraldus in X. Scriptores, p. 1073.      † P. 150.

‡ Collect. Reb. Hybern. No. II. p. 64.      || It is engraved in the Antiquarian Repertory, v. i. p. 119.

upright stone, sepulchral or memorial, called the Long Stone. "An old Roman road," says Mr. Cox, "leads from the left bank of the Wye up the Kymin, passes by Staunton, and was part of the old way from Monmouth to Gloucester. At Staunton are many indications of a Roman settlement. The name of Staunton proves the existence of a Roman causeway."

The first object just out of Monmouth, is *Troy House*, so called, because situated upon the small rivulet Trothy. It was formerly a seat of the Herberts; now of the Duke of Beaufort, who resides here during the races and assizes. It is the work of Inigo Jones, and contains noble apartments, *en suite*, ornamented with fine portraits of this ducal family. Among its antiquities is a fine carved chimney-piece brought from Raglan Castle; and, as is said, the bed in which Henry V. was born, his cradle, and armour in which he fought at Agincourt. The bed is of scarlet cloth, richly fringed, the posts covered with the same. There is no anachronism in supposing it of the 15th century; and beds with curtains, appear at this era, to have been a distinction of knights banneret.\* The cradle of the classical ancients varied, being of the several forms of a small bed,† a buckler,‡ or a boat.|| Rocking was usual,¶ Martial says, by men.\*\* Juvenal mentions

\* Dicange Gloss. v. Banneret.      † Lampridius in  
Ant. Diadum.      ‡ Theocritus in Heracl.      || Montfaucon.  
iii. p. i. v. 2. c. 9.      ¶ Theocrit. ubi. sup.      \*\* Epigr.  
xi. 40.

a vaulted tester of fine linen to keep off flies.\* We find a cradle of the middle age suspended by cords, and covered with cloth,† and that of Henry V, once preserved at Newland, is a wooden oblong chest, without tester, swinging by links of iron, between two posts, surmounted by two birds for ornament.‡ This looks much more ancient than that at Troy, which has a tester, rockers, and is covered with crimson velvet, but this is similar to ancient royal cradles.¶ Both among the Romans\*\* and ourselves, the children slept in them at night, being confined by bands across.†† As to the armour, it appears to be much more recent than the time of Henry V, and only a suit for training youth. The inference therefore is, that these are relics of the Somerset family, brought from Raglan Castle.

On the Monmouthshire side of the river, about a mile and a half below Monmouth, is the church of PENALT, situated on the side of a woody eminence, at the back of which is an extensive common. On this common is a large oak tree, at its foot a stone seat. When a corpse is brought by, on its way to the place of interment, it is deposited on this stone, and the company sing a psalm over the body.

\* Edit. Lubin, vi, lin. 81. † Ducange v. Beroellum

‡ From the Engraving. ¶ Leland's Collectanea, iv, 184.

\*\* Suetonius Augustus, 94. †† Decem. Scriptores, 1065.  
Lel. ubi supra.

**Psalmody over the corpse signified the conquest of the deceased friend, over hell, sin, and death.\***

Here is an evident continuation of the oak and stones of Druidism and Celtick customs altered into a christian form. It is the "song of bards, which rose over the dead," mentioned in Ossian's death of Cuthullin, an accompaniment of the Irish bowl,† and altered by the Popes into the Trental.‡

Opposite Penalt is CLOWERWALL, the castle-imitation seat of the Wyndhams; and Bicksweir was a manor, parcel of Tintern Abbey, granted to Tracy Catchmay. With Joan, only daughter of the last Tracy Catchmay, it passed to the Rooks,¶ in which family the seat and the estate remain. On the summit of this eminence, whence there is an exquisite view of the opposite banks of the Wye, are the remains of the Castle of St. BRIAVELS. It was built by Milo, Earl of Hereford, for the residence of the Lords Wardens of the Forest of Dean, and to restrain the incursions of the Welsh. But it has been for centuries in a state of decay, and is now a prison for delinquents in the Forest, and debtors in the Hundred. In the church is a fine tomb of William Warren. The panel contains a specimen of the ancient manner of swathing infants, exactly simi-

\* Popular Antiquities, 274.

† Collect. de. Reb. Hybern., by Gen. de Valancey.

‡ Ducange, v. BARDICATIO. ¶ Fosbroke's Gloucestershire, ii, 14b.

lar to the Roman,\* and the tyrannical custom of children being only permitted to kneel upon a cushion, or cushioned form, when in the presence of their parents.† When the Britons buried, they erected stone pyramids or pillars,‡ an usage, which ended in crosses instead.|| The *close-lift* stone is one of these. Formerly there was a hermitage belonging to the Abbey of Grace-dieux. Every inhabitant of this parish gives 1d. &c. annum to buy bread and cheese, on Whitsunday. The bread and cheese are cut into small pieces, and immediately after the service is ended, the congregation hold their hats, aprons, &c., and the churchwardens throw it to them; most commonly a general scramble takes place. This indecorous custom has recently been transferred from the church to the church-yard. It is said to be the condition of having right of common on Hudknolls, an extensive tract of wood-land; but a similar custom prevailed at Paddington, where loaves were tossed from the church-tower to be scrambled for, as an omen of future plenty\*\* It was derived from the *panis fiscalis* of the Romans, so termed because given at the expence of the treasury, and called also *disspensorius, civilis* and *gradilis*, because it was distributed from an elevated place, the steps of the amphitheatre, &c.†

\* Boissard, iii. 20.      † Henry's History of Great Britain, v. p. 3.      † Antiq. Discourses, i. 212.      || King's Monimenta Antiqua, i. 130.      ¶ Lyson's Environs, iii. p. 605.      \*\* Mercor. Public. May 24—31, 1660.  
 † Encyclopædia des Antiquit. v. PAIN.

When the manufacture of wire by mills was introduced into this kingdom, [anno 1596] the artists who came from Germany\* first settled at Whitebrook and TINTERN ABBEY. "Not far from hence" (Tintern Abbey) says an ancient writer "are now (1708) erected two furnaces and two forges, which perhaps make the best malleable iron in the kingdom, that is here made into wire, by water-mills, and other ingenious inventions, brought here by Germans, many years since, whose posterity succeeds them in their seats and employments. Here and at Whitebrook, near adjacent, are the only places in Britain, for making this sort of wire, which hath proved so advantageous to this country, and to the whole nation.

"The famous copper-work, (Red Brook) that turns so much to the advantage of the nation, and benefit of the undertakers, is also on the river Wye managed by *Swedes*, and other foreigners."†

At Tintern is a house formerly belonging to the family of Fielding, battered according to tradition by the parliamentary troops, from the brow of the hill on the opposite side of the river, where there has certainly been an encampment. This work is not likely

\* Qu. the accounts vary. See Beckman's Inventions, ii. 243. † Excursion p. 52. 58. In the Lansdowne M.S.S. No. 76, sect. 34. is a history of these iron works by Andr. Palmer. They were first set afloat by patent, granted 7th Eliz. to Will. Humfrey Saye, master of the Mint, and one Chr. Smith a Saxon by birth. They spent in the first year on the works, about £3020. It is a very curious and long account. There are others in the same collection.

to have been thrown up merely for the purpose of knocking down a house ; and therefore it more probably appertains to the Anglo-Saxons, who fought here against the Britons.

In the year 610, Ceolwulph, king of Wessex, attacked the Britons in Glamorganshire. Theodorick or Teudric, the Welsh Roitelet of that country had resigned the throne to his son Maurice, and "led an eremitical life among the rocks of Dindyrn." His former subjects used to say, that he had always been victorious ; and therefore as soon as he shewed his face his enemies took to flight. They accordingly dragged him from the desert against his will ; and the royal Hermit, once more a General, routed the Saxons at this place. In the action he received a mortal wound on the head, and desired his body to be buried, and a church to be built, upon the spot where he should happen to die. This place was Mathern near Chepstow ; and Bishop Godwin says that he there saw his remains in a stone coffin.\* Tintern is said to be derived from *Din* a fortress, and *Teyrn* a Sovereign ; and it is probable that the present Abbey, was founded upon the very site of this palace, and hermitage ; for it is noticeable that the parish (Chapel Hill), is divided into two villages, that part, where the Inn is situate, being called *Abbey*, and the lower part near the convent the *Old*

\* Usserii Antiq. Eccles. Brit. p. 292. Ed. 1807,—and Richardson's Godwin, p. 503.

*Abbey.* From hence there arises a presumption, that the first monastery founded by Walter de Clare in 1131 was begun near the inn; but that Roger Bigod, in whose sera the present fabrick was certainly built, removed it to the site of the *Old Abbey*, otherwise how can the distinction of *old* be satisfactorily explained?

Chaucer says,

"For threttene is a covent as I guess;" accordingly there were thirteen religious here at the dissolution. The idea was taken from Christ and the twelve Apostles.

Grose says of Tintern, "the principal remains consist of the church, which affords a fine specimen of the style of architecture, called Gothic. Its rich west window, still quite entire, is much admired though perhaps defective in proportion, being rather too broad for its height. The small door beneath it, is extremely poor: the intent of the architect is manifest—He meant by its contrast with the loftiness of the roof, to strike the beholders.—On the whole, though this monastery is undoubtedly light and elegant, it wants that gloomy solemnity so essential to religious ruins."\* That, at least, the scenery confers.

## TINTERN ABBEY.

William of Worcester gives the following dimensions of the Abbey.

### *Length in yards—Breadth in yards.*

Total length.....	75	13 1	
Body of the church.....	—	6	
South and north aisles each.....	—	5	
Both transepts.....	50	12	
Area of the bell tower.....	12	—	
Vaulting in height.....	22	3	
Cloister.....	37	8	
Infirmary.....	34	9	
Chapter house.....	18	—	
			6

### *Windows—Panels.*

Clerestory.....	10	2	
N. side lower part.....	—	2	
Clerestory.....	10	2	
E. window, with the arms of the founder, Roger Bigot.....	—	8	
Aisles—east end.....	—	3	
Principal north window.....	—	2	
Breadth of the north and south windows 3 yards each, and each contained.....	—	—	

### *Arches. Windows.*

South side of the church.....	10	—	
Intercolumniation 6 yards.....	—	—	
Choir.....	—	—	
Number of arches on each side of the whole church.....	4	—	
South side, lower part, of very long windows.....	14	10	

The admeasurement, &c. of the Abbey by William of Worcester seems inaccurate.

If any particular deviations from strict architectural precision occur, the remark of Sir Christ. Wren is to be recollectcd, namely, that the Norman builders were not exact to a nicety, either in their intercolumniations, or arches, or other arrangements.

The following are the heads of the matters concerning the wire-works, to be found in the Lansdowne Manuscripts.

No. 75. Art. 87. Sir Richard Martin and Dr. Julius Cæsar, write to Lord Burghley concerning an offer of one Cachmaye to farm the wire-works of Tintern. March 11, 1593.

No. 90. Sir Richard Martin and Dr. Julius Cæsar, beg Lord Burghley to send a pursuivant to Mr. Hanbury, to compel him to cease his oppressive usage of the company of the iron works, at Tintern, and their farmer. March 23, 1593.

That the works at Tintern were the first in this kingdom is controvertible, from the following curious paragraph in Evelyn's Miscellanies, p. 689.

" In this parish, [Wotton Surrey,] were set up the first brass mills, for the casting, hammering into plates, cutting and drawing it into wyre, that were in England; first they drew the wyre by men sitting harnessed in certain swings, taking hold of the brass thongs fitted to the holes, with pincers fasten-

ed to a girdle, which went about them; and then with stretching forth their feet against a stump they shot their bodies from it, closing with the plate again; but afterwards this was quite left off, and the effect performed by an *ingenio* brought out of Sweden.\*

Probably from the ancient appropriation of the banks of the Wye, to religious institutions, *Llancaut* is justly deduced, by Sir S. R. Meyrick, from *Llan-y-coed*, i. e. the church in, or near, the wood. In the civil wars, Sir John Wintour's cavalry landed at Llancaut, where they intended to fortify and make good the pass over the Wye, by which means they might issue out of Wales, at their pleasure.\*

CHEPSTOW CASTLE† is said to have been besieged and taken in 1645, by the parliament; surprised for the king in 1648, and again recovered by the parliament; in some of which captures, treachery had a large share; notwithstanding, after a long siege, conducted by Cromwell, it was once taken by storm, and nearly all the garrison put to the sword.‡

The following paragraphs are taken from the newspapers published during the civil wars. They vary from the quoted account.

\* Corbett's Military Government of Gloucester, p. 128 M. S. S. Saell. † Among the king's pamphlets in the British Museum, No. 367, is an account of "a great fight at Chepstow Castle, between Lt. General Cromwell, and Sir Charles Kemish, May 18, 1641.

‡ So Nicholson, &c.

See ante. p. ref‡

"From Gloucester there is also certain intelligence brought to the parliament the same day, that Colonel Massie had issued out with a party of his garrison, and fallen upon Sir Henry Talbot's forces, at Shepstow, (sic) where he surprised, three captains, three lieutenants, three Irish reformatoees, sergeant-major Thorn, besides sixty common soldiers, with much arms and ammunition." *Perfect Diurnal*, January 29th, to February 5th, 1643—4.

"From Gloucester it is certified that Colonel Morgan, the governor, is recovered of his health, and is gone to the besiegers of Chepstow; the town was taken the latter end of the week, and they were in fair hopes of the castle, (which accordingly did surrender.)" *Mercurius Veridicus*, No. 25. October 11—18, 1645.

Treachery had a share in this, for in the *City Scout*, No. 13, from October 14th to 21st, 1645, it is said,

"To as little purpose as Rupert's carrying the ladies to breakfast, at Abingdon, when whom (sic.) Colonel Browne billeted upon his quarters, and got more upon their bones, than they for their own belies. Indeed *Lunford* (governor of Monmouth,) turned out the governor of Chepstow upon such a project, which made the man come about to us, and they lost both town and castle by it."

In a *Perfect Diurnal* from Monday, October 13th to the 20th, 1645, is this.

"A messenger this day came to the house, with a further confirmation of the good news from Wales, of the taking of Chepstow Castle, and the town, with ordnance, arms, and ammunition as before. The house ordered that thanks should be given to God, on the next Lord's day, for surrender of the said castle and town, in like manner as Basing and Winchester. They further ordered thanks and a reward to the governor of Gloucester, that faithful, gallant, and religious gentleman."

The stores in Chepstow Castle were immense, namely as follows.

Eighteen pieces of cannon great and small	30 barrels of salt
16 barrels of powder	4000 weight of basket
2 harquebuses	A butt of sack
6 ton of lead	3 hogsheads of metheglin
Great store of fire works	4 hogheads of beer
30 beeves in powder	70 bushels of oatmeal
400 and odd kilderkins of butter	30 bushels of wheat
	10 bushels of beans and peas.

"In March, 1646, it had been ordered by the Commons, that Chepstow should be kept with forty men, the new fortifications in the Haven to be demolished." *Perfect Diurnal*, March 1st—8th, 1646.

With such an imperfect garrison, its fall was a matter of course.

"Chepstow Castle having been surprised by Sir Nicholas Kemish, guns and battering pieces were sent from Gloucester against it." *Perfect Diurnal*, May 18th, 1646.

“*Chepstow, May 12th, 1660.* The proclamation of his majesty, Charles II, was read by Colonel Hughes, attended by divers gentlemen, and persons of quality of this country, who with a great concourse of people, expressed their loyalty to his majesty. There were several volleys of small shot, and above a hundred pieces of ordnance discharged; besides which Lieutenant Colonel French, governor of the castle, to encourage them in their joy, gave them an hogshead of wine, and another of beer. *Mercurius Publicus*, No. 20.

*May 21st, 1660.* The Earl of Worcester, and the Lord Herbert being content that Chepstow Castle should be demolished, the house ordered the demolishing of it; and referred it to his excellency (General Monk,) to take care of the ammunition therein.” *Mercurius Public. No. 21, May 17—24, 1660.*

Beachley Passage in the parish of Tidenham, across the Severn to *Aust*, (a corruption of the *Trajectus Augusti*,) is of high British and Roman antiquity. Edward the elder crossed here to meet Llewelyn, Prince of Wales. Its military importance in the days of Charles the first, was very great. “Prince Rupert,” (says Corbett) “sent 500 foot and horse into the forest, who began to fortify Beachley for a lasting guard, a place of extreme difficult approach, being a gut of land running out between Severn and Wye; and the only commodi-

ous passage from Wales to Bristol, and the western parts. The governor (Colonel Massie) advanced upon them, four days after they began the fortifications and had drawn the trench half way from the banks of one river to the other, when the other part was well guarded with a high quickset hedge, which they lined with musqueteers, and a ditch within with a meadow beyond, wherein they had made a re-intrenchment. At high-water the place was inaccessible, by reason of their (the king's) ships which guarded each river with ordnance, lying level with the banks, and clearing the face of the approach from Wye to Severn. Wherefore the governor taking the advantage of low-water, ten musqueteers were selected out of the forlorn hope to creep along the hedges. These gave the first alarm, and caused the enemy (the king's troops) to spend their first shot in vain. Upon the governor's (Massie's) signal, the forlorn-hope rushed on, being followed by the reserve and fell upon the track, when the whole and each part of the action, was carried on without interruption. Of the king's troops some were killed, the rest taken prisoners, besides some few that recovered the boats, and many of them that took the water were drowned."

This Massie was a petty Marlborough, much too clever for Prince Rupert, who ruined Charles' affairs and the history of his exploits is in a military view very instructive.

"The king's friends,'" proceeded Corbett,\* "attempted a second time to fortify this place; but before the works were complete, Colonel Mastic attacked, and defeated them, but had like to have failed in the attempt, for the foremost of his party forcing two or three pallisadoes found themselves between the fine of pallisadoes, and a quickset hedge, kned with musqueteers. The governor in this critical situation who was now leader of the former hope, with not a little difficulty forced his horse over the hedge, fell in among the king's men by whom he was furiously recharged; his head-piece knocked off with the butt-end of a musket, and was in the utmost danger, when some of his own men came to his assistance, and bore down the enemy before them; slew 50, and took 220 prisoners. They forced Sir John Wintour down the cliff into the river, where a little boat lay to receive him: Many took the water and were drowned; others by recovering their boats saved themselves."

The spot, where Sir John Whitour escaped, is still called *Wintour's leap*, and, probably because he swam his horse to the boat, a story was raised, that he leaped down from the rocks.†

*St. Tecla*, to whom the chapel at Beachley was dedicated, was the British Hygeia, and a curious commixture of Druidical and Christian customs, is well pourtrayed in the following account, connected with St. Tecla.

\* p. 114—117.

† Sir R. Atkins, 539.

"Mr. Pennant\* speaking of the village of Llandegla, where is a church dedicated to St. Tecla, virgin and martyr, says, "about 200 yards from the church, in a quillet, called Gwern Degla, rises a small spring. The water is under the tutelage of the saint, and to this day, held to be extremely beneficial in the falling sickness. The patient washes his limbs in the well; makes an offering unto it of 4d. walks round it three times, [the Druidical Dearuil] and thrice repeats the Lord's prayer. These ceremonies are never begun till after sun-set, in order to inspire the votaries with greater awe. If the affliction be of the male sex, he makes, like Socrates, an offering ~~of sixpence~~ to Asclepius, or rather to Tecla Hygeia; if of the fair sex, a hen. [Cæsar mentions (B. Gall. l. v. c. 12) the sacredness of *sows*, hares, and geese among the Britons, as things not to be eaten]. The fowl is carried in a basket first round the well; after that, into the church-yard, when the same orisons and the same circumambulations are performed round the church; [the Dearuil]. The votary then enters the church, gets under the communion table, [as under the cromlech] lies down with the bible under his or her head; is covered with the carpet or cloth, and rests there till the break of day; departing after offering sixpence, and leaving the fowl in the church. If the bird dies, the cure is supposed to have been effected, and the disease transferred to the devoted victim.†" This is a curious specimen of christian heathenism.

\* Tour in Wales, i. p. 405.

† Popular Antiq. ii. 266.

PART THIRD.

SCENERY OF THE WYE, (VARIOUS):

FROM

PLINLIMMON TO ROSS:

THE Wye beyond Hereford, was made by Athelstan the boundary of the north Welsh.\*

*From Plinlimmon to Llangerrig, ten miles.* The Wye commences its progress in a naked and dreary country with a distance of undulating hills†. But the river scenery is disproportioned, there not being a sufficiency of water to balance the land.‡

*Llangerrig to Rhayader, twelve miles.* The river is pent up within close rocky banks, and the channel being steep, the whole is a succession of waterfalls. The Naperth rocks, for nearly three miles, form a fine screen to the north bank. At this spot the Wye takes an easy bend, under immense woody hills. Rhayader Gwy, in the vicinity of which Vortigern took refuge, had a castle, built temp. Richard I. by Rees, Prince of south Wales, but

\* Will. of Malmesb. de gest. Reg. L. ii. Scriptor. p. 200.  
fol. 28. † Nicholson. ‡ Gilpin.

destroyed in 1231, by Llewellyn, Prince of north Wales. Only the fosse remains. It had also a monastery of Dominicans. Several barrows in the vicinity; three carneds on Gwastedin hill, the principal, Tommen Saint Ffraid, the supposed burial place of a saint. Llewellyn, last Prince of Wales of the British line, was killed here, by an ambuscade in 1282.\* Rhayader is a curious specimen of a Welsh town; and there is a fine print of it in the *Beauties of England and Wales*. The arch of the bridge is elegant, and the picturesque line of the river furnishes an agreeable scene.†

*Rhayader to Bualt, about thirteen miles.* Grand scenery; lofty banks; woody vales; a rocky channel; and a rapid stream.‡ About two miles on this side Bualt, the river expands into a bay, with many naked rocks in its bed, and agreeable breaks. *Bualt* is the *Bullæum Silurium*. The old castle having been destroyed by Rhys ap Griffin, it was rebuilt by the Breoses and Mortimers. Here Prince Llewellyn was killed in a wood, after his defeat by the English at Tryon bridge. || Only a piece of wall remains. The situation of Builth is singularly fine.

*Bualt to Hay.* The valley of the Wye is contracted, and the road runs at the bottom along the edge of the water.

Mr. Gilpin says, “it is possible, I think, the Wye may in this place be more beautiful than in any

\* Gough, ii. 465. Nicholson, 1137.  
† Walkin and Relatid.

‡ Gilpin.

† Engraved in  
Gough, ii. 470.

other part of its course. Between Ross and Chepstow, the grandeur and beauty of its banks are its chief praise. The river itself, has no other merit than that of a winding surface of smooth water; But here, added to the same decoration from its banks, the Wye itself assumes a more beautiful character; pouring over shelving rocks, and forming itself into eddies and cascades, which a solemn parading stream through a flat channel cannot exhibit.

" An additional merit also accrues to such a river from the different forms it assumes, according to the fulness or emptiness of the stream. There are rocks of all shapes and sizes, which continually vary the appearance of the water, as it rushes over, or plays among them ; so that such a river to a picturesque eye, is a continued fund of new entertainment.

" The Wye also, in this part of its course, still receives farther beauty from the woods which adorn its banks, and which the navigation of the river in its lower reaches, forbids. Here the whole is perfectly rural and unincumbered. Even a boat, I believe, is never seen beyond the Hay. The boat itself might be an ornament; but we should be sorry to exchange it for the beauties of such a river as will not suffer a boat.

" Some beauties, however, the smooth river possesses above the rapid one. In the latter you cannot have those reflections which are so ornamental to the former; nor can you have in the rapid river

the opportunity of contemplating the grandeur of its banks from the surface of the water, unless, indeed the road winds close along the river at the bottom, when perhaps you may see them with additional advantage.

"The foundation of these criticisms on *smooth* and *agitated* water is this; when water is exhibited in *small quantities*, it wants the agitation of a torrent, a cascade, or some other adventitious circumstance to give it consequence; but when it is spread out in the *reach of some capital river*, in a *lake*, or an *arm of the sea*, it is then able to support its own dignity; in the former case it aims at beauty; in the latter at grandeur. Now the Wye has in no part of its course a quantity of water sufficient to give it any degree of grandeur; so that, of consequence the *smooth* part must on the whole, yield to the more *agitated*, which possesses more beauty."—Thus Gilpin.

A little beyond Builth, from the ferry, a beautiful reach of the river terminates in a view of Aberhedwy Castle, of which no history is known.\* The remains are little more than a stone wall, at the end of which are the fragments of two round towers. Here is an immense range of rocks, parallel with the river, of such fantastic forms, as to present the idea of towers and castles rising out of luxuriant copses, a fine scene

\* Nicholson says, (p. 617) that it belonged to Llewellyn ap Griffyth, and was the last refuge of the last independent Prince of Wales.

under a setting sun. At Llangoed, the seat of—Edwards, esq. (elsewhere we have Llangoed Castle, bought of Sir Edward Williams, bart., by John Macnamara, esq.) the same kind of rock scenery leads to a wood, the breaks of which allow glimpse of the river as far as Swaine, where the river becomes a Bay. Near Llangoed, is a tremendously grand dingle, far from any thoroughfare.

*Maeslough.* Mr. Gilpin says, “the ancient seat of the Howarths. The house shews the neglect of its possessors; though the situation is in its kind, perhaps one of the finest in Wales. The view from the hall door is spoken of, as wonderfully amusing. A lawn extends to the river; which encircles it with a curve, at the distance of half-a-mile. The banks are enriched with various objects, among which two bridges with winding roads, and the tower of Glasbury Church, surrounded by a wood are conspicuous. A distant country equally enriched, fills the remote parts of the landscape, which is terminated by mountains. One of the bridges in this view (that of Glasbury) is remarkably light and elegant, consisting of several arches.” Thus Gilpin.

Maeslough is now the property of Walter Wilkins, esq, late M.P. for the county. Not far from hence is the *dingle of Machway*, a scene eminently grand. At a public house called the Three Cocks, the river makes the largest horse-shoe bend in its whole course.

At the *Hay*, Roman coins have been found; and some vestiges of a fortress of that nation, as said, are near the church. (As there is a place in the town called the *Bull-ring*, it is fit to observe, that this is a common country appellation of a Roman Amphitheatre.) Only a gateway of the castle remains. It is supposed to have been built by Sir Philip Walwyn; and was afterwards possessed by Maud de St. Vallery, to whom tradition attributes the building of the walls and castle. A round hill is presumed to have been a speculum.—Owen Glendour ruined the town. A hamlet called *Cusop*, is admirably picturesque. About two miles from the town, on the banks of the river, is the castle of Clifford, built by William Fitzosborne, first Earl of Huntingdon, and afterwards held by the Todeneis and Clifffords. Here was born fair Rosamond.\* Dryden says, her name was Jane Clifford.

Jane Clifford was her name, as books aver,  
Fair Rosamond was but her *nom de guerre*.†

In the register of Godstow Nunnery she is, however called Rosamond; and the ancient writer hereafter quoted, says her name was Rose, the remainder being an addition of the royal lover, which is not improbable, *soubriquets* being the fashion of the day and this was one peculiarly happy. But old Chronicles show, that it is not the first instance of the name.

\* Gough and Nicholson.

† Epilogue to H. 11. Anderson's Poets, vi. 201.

She was a girl of much vivacity and wit, wore garments of transparent linen, called *nebulæ*, took great delight in viewing the wild animals, with which the park of Woodstock abounded, and was much followed by young men of fashion to obtain a sight of her.\* Drayton says, "she was seduced by Henry, through corruption of her governess," by which I should think must be understood the person of quality at whose house she was educated, this being the fashion long antecedent,† coeval with‡, and long posterior to the age of Rosamond.|| "But this governess," continues Drayton, "would not have succeeded, had not Henry presented Rosamond with an admirable casket, supposed by Mr. Gough, a reliquary of her private chapel,§ on which were finely represented the sports of men and animals." This casket after Rosamond's death, was preserved at Godstow. Considerable difficulties have attached to the period of this amour, but Bishop Littleton, who wrote the history of Henry the second, under the name of his brother, Lord Littleton, is apparently the nearest to correctness. He supposes that the amour commenced when Henry was about sixteen years-old. A short account of the dates will show this to be consistent with evidence. Henry was born in 1132, and succeeded to the crown of England in 1155, at the age of 22, or about the year when Geoffrey, youngest son of Henry and Fair Rosamond was born.

\* Liber Niger, &c. † 2 Kings, c. x. v. l. ‡ Hoveden, Ao. 1191. f. 400. Ed. 1599. || Biog. Brit. v. 698 Paston Letters, iv. 268, &c. § Introd. Sepulch. Mon. ii 198

In 1152, Henry was married to queen Eleanor; and children by her were successively born in 1153, 1155, 1156, and in the years following. Rosamond is said to have died in 1177. Brompton's account of the matter is this. "The Queen Eleanor having been long imprisoned, Henry became an adulterer," "palam et impudicè," keeping the girl Rosamond. For this very beautiful girl he had made a chamber of wonderful architecture, like Daedalean work, lest she should be easily discovered by the queen. But she soon died. This is absurd for preceding statements show that she must have been on, or above forty years-old, at the time of her decease.

\* The queen was imprisoned on or about 1173, after having borne children, *at the same time* with Rosamond; and it is very probable that the one being a connection of state, the other of affection, the object of the latter was preferred. The novel of Woodstock has adduced satisfactory evidence that there *did* exist a subterraneous labyrinth between her bower and the palace. That she was poisoned by the queen is known only by suspicion.† It was apparently a fabrication, from another Rosamond, queen of the Lombards, thus told in an ancient dictionary.

"Rosimunda, (*la rose of peace*) she was forced by *Herminges* to drink the poysen which she offered him, by whom she had procured the death of her

\* Decem Scriptores, 1151. † Leland's Collectan. ii, 523.  
s 2.

husband, *Aiboinus*, (king of the *Lombards*), because he drank a health to her, in a cup made of her father's skull." Some authors say that she retired to Godstow, and there died. According to an ancient writer, hereafter quoted, her death ensued during the king's absence, and he certainly left England in the autumn of 1177, the year of her death. That he was passionately fond of her is scarcely to be doubted, and the following story of the opening of her grave by an ancient writer (which story is printed in Herbert's *Ames*) is very plausible. " It befel that she died and was buried, whyle the king was absent; | and whanne he cam agen for grete love that he had to hyr, he wold see the body in the grave; | and whanne the grave was opened, there sate an orrible tote upon her breste bytwene her teetys, and a foul addir bigirte her body abouthe the middle; and she stank so, that the king ne non other might stonde, to se that orrible sight. Tiheane, the kynge did shets agen the grave; | and dyde write these two veerse upon the grave; | *Hic jacet in tumba,* &c."—A herse stood over her grave till 1191.—She must have been alive when her youngest son was made Bishop of Lincoln, at the age of twenty or thereabouts, for this promotion happened in 1175, and she did not die till 1177.\* This is all that is known of her. I have heard a tradition that she was

\* The publication of the novel of Woodstock, has caused me to make a further investigation of her history; and from the result of that, I retract the matter printed in the two first editions of this work, in which I was misled by Drayton, &c.

so fair, that the blood, could be seen to flow through her veins. She is represented so in Mr. Gale's picture, and with probability, eyes blue, light hair, and fair complexion, being the proper characteristic of ladies of that age. Probably she had the *To Ugron* of the Greeks, that sweet and tender languish, which proceeds from the upper eyelid being finely arched and the lower nearly strait, and partly covering the pupil of the eye, full and richly blue. Thus the Greeks always represented Venus. Beauty in the human form consists of certain harmonic proportions reduced to rules of art, by means of which sculptors form their statues. She certainly was very pretty; for Brompton calls her "Spectatissima puella."

*Hay to Bradwardine*—Mr. Gilpin says, "the country which had been greatly varied before, begins now to form bolder swells. Among these, Mirebich-hill which rises full in front, continues some time before the eye, as a considerable object." Thus Gilpin,

At Bradwardine, the river is richly clothed with shrubbery. Here was a castle of Sir Richard Venhan's in the 16th century.\* As to its having been the residence of the family of Bradwardine, Archbishop of Canterbury, temp. Edward III. it is very dubious, for he was born at Hertfield in Sussex.†

\* Gough, ii, 448.

† Holinshed, ii, 710.

*Brobury's Scar*, in the neighbourhood, from the bold and majestic roughness of its form, contrasts beautifully with the views upon the banks of the river.

*Moccas Court*; the seat of Sir George Cornewall, is situated upon an eminence on the south bank. The descent towards Hereford has many elegant villas, particularly the seat of the Rev. Dr. Prosser.

The rivet from *Hereford to Ross*, is at first very circuitous. Near the conflux of the Lugg and the Wye, six miles from Hereford, is *Marclay Hill*, which in the year 1557 did, in the words of Camden. "For three days together shone its prodigious body forward, with a horrible roaring noise, and overturning every thing in its way, raised itself to the great astonishment of the beholders, to a higher place.

About a mile from Mordiford, where is pleasing scenery, is *Hom Lacy*, once a Premonstratensian Canonry, founded by William Fitzswain. t. Henry II. Here is the grand mansion of the Scudamore family, in the oldest part of the reign of Elizabeth. There are some fine carvings by Gibbons, and family portraits.\*

Beyond Pownhope is an ancient camp, nameless, and square, and near it another called *Woldbury Hill*, double treinketed, nearly half-a-mile long, and narrow.‡ This hill is finely wooded, and the prospect extensive. Harewood, the residence of Sir Hungerford Hoskyns, is not the place where Ethel-

\* Nicholson.

† Gough, ii. 462.

wold, king Edgar's minister, had a castle; for that Harewood was at Wherwell in Hampshire.

Sellack, has a church of singular construction, and a square camp, called Caradoc.\* At Fawley is Warrelocks, a large camp, and Fawley Court, a mansion of the Kyrles, of the Elizabethan age. Nearly opposite to Ingeston, are the remains of an ancient building. Lower down is Eaton Hill, a camp single-trenched, and vestiges of an ancient mansion in a farm-house. At Ash is a most beautiful view of Ross. Ash wood is a fine amphitheatre of trees, which skirts the south bank of the Wye.

All this scenery from Hereford to Ross, is pronounced by Mr. Gilpin tame; and it does not exceed mere landscape.—At all events, it is not Wye scenery, which is the grand; and below that, is good landscape; fine landscape; park scenery, or embellished landscape; and then the grand; or rock, wood, and water; lastly the sublime, or the ground accompaniments, soaring into mountainous elevation, with wild outline; and all these, with every addition of grouping, tinting, and exquisite delicacy of detail occur on the

#### ...BANKS OF THE WYE,--

#### THE BRITISH TEMPE.

\* Id. 463.

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